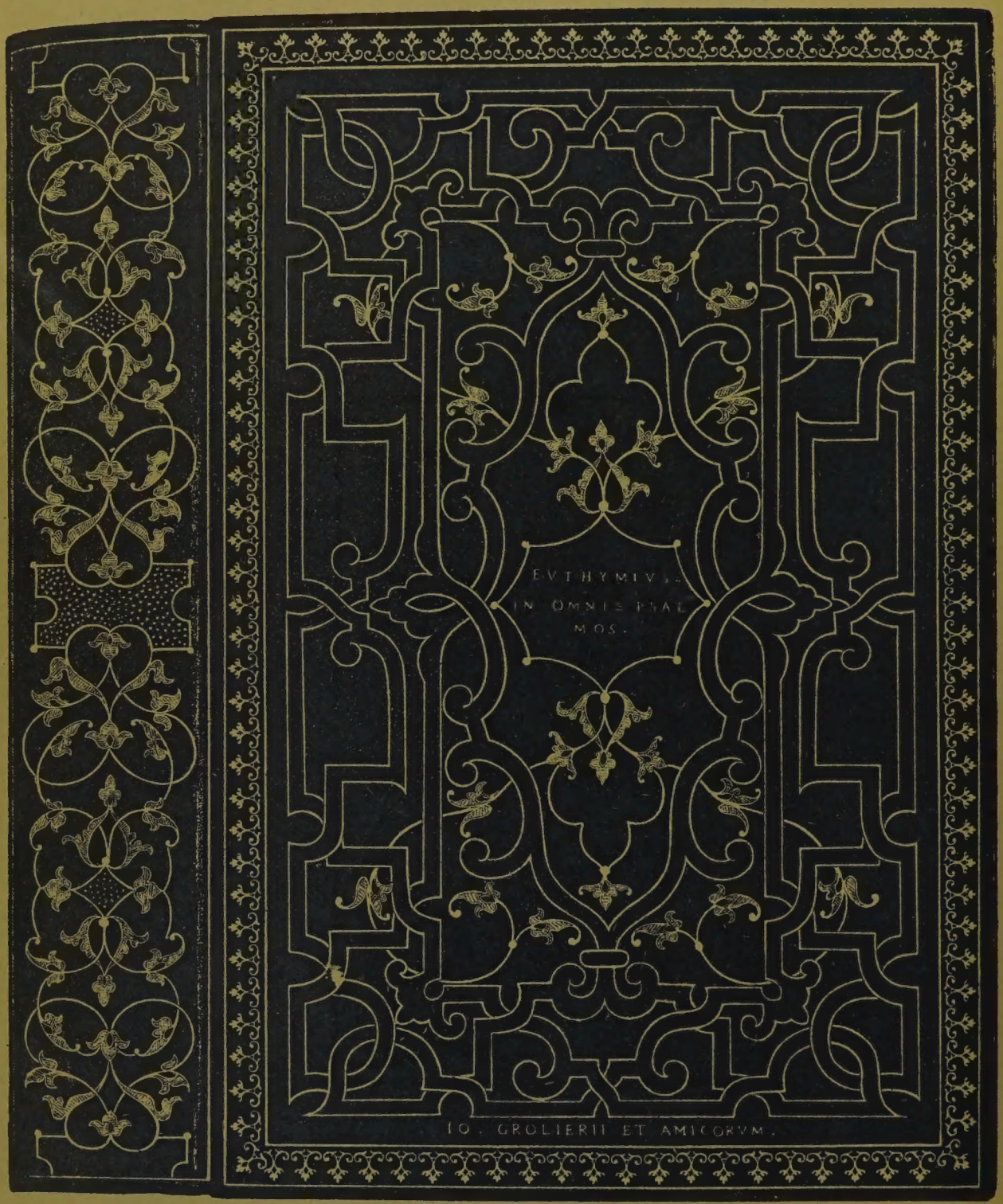
ON BOOKBINDINGS

ANCIENT, MEDIÆVAL AND MODERN



VI.

VI.

EUTHYMIUS COMMENTARIUS IN OMNES PSALMOS.

Printed at Verona in 1530.

FROM THE LIBRARY OF COUNT GROLIER.

ON BOOKBINDINGS

ANCIENT AND MODERN

EDITED BY

JOSEPH CUNDALL

AUTHOR OF "ORNAMENTAL ART APPLIED TO BOOKBINDING".

THE BOOKBINDER BY JOST AMMON

LONDON: GEORGE BELL AND SONS

YORK STREET COVENT GARDEN

1881

LONDON: R. CLAY, SONS, AND TAYLOR,
BREAD STREET HILL, E.C.

TO

SIR HENRY COLE, K.C.B.,

MY EARLIEST AND KINDEST INSTRUCTOR

ON ALL QUESTIONS OF ART,

WITH SENTIMENTS OF DEEP GRATITUDE

I DEDICATE THIS VOLUME.

J. C.

ment and cloudiness does not insure that the bacteria of disease have not made their way through the filter.

The habitual drinking of boiled water would insure escape from sickness and death to thousands of the human race yearly.—*Selected.*

THE ART AND CRAFT OF BOOK-BINDING.

ROGER PAYNE.

A little brown paper booklet fell into our hands the other day which seemed to be so interesting that we give some of its contents here. Mr. Zæhnsdorf, as everybody knows, is a very famous artist, and his fine establishment in Shaftesbury avenue is well worth a visit for those who are lovers of books. Wonderful indeed it is to watch the leather from process to process; to see the growth of the elaborate decorations, the exquisite scrolls, under the hands of those artists in leather and gold. There is positively no whim or fancy which Mr. Zæhnsdorf cannot carry out for you, no language which he cannot grave, whether it be Greek or Sanscrit. How many medals have been awarded to him we do not know, but their name must be legion. The art of bookbinding is lost in the dim ages—long before printing was thought of. But let Mr. Zæhnsdorf himself give you some of his lore.

LEADEN TABLETS AND HEIROGLYLPHICS.

Bookbinding carries us back to the time when leaden tablets with inscribed heiroglyphics were fastened together with rings, which formed what to us would be the binding of the volumes. We might go even still further back, when tiles of baked clay with cuneiform characters were incased one within the other, being bound with the rings which held the leaden tablets together.

We pass on from these and make another pause, when vellum strips were attached together in one continuous length with a roller at each end. The next step was the fastening of separate leaves together thus making a back, and covering the whole as a protection in a most simple form; the only object to keep the several leaves in connected sequence. Mr. Zæhnsdorf believes the most ancient form of books formed of separate leaves will be found in the sacred books of Ceylon, which were formed of palm-leaves written on with a metal style, and the binding was a silken string tied

PREFACE.

JUST thirty-three years ago I read a paper on BOOKBINDING at the Society of Arts, which, at the request of the Council, was afterwards published with many illustrations: among these were several chromo-lithographs of remarkable bindings in the British Museum, that were printed for Messrs. Tuckett.

This book, in which I was kindly assisted by Mr. (now Sir) Henry Cole, the late Mr. William Pickering, and the enthusiastic amateur, Mr. Walter King Eyton, has long been out of print. Since then, BOOKBINDING has assumed an importance equal to that which it enjoyed in the sixteenth century—when Aldo Manuzio, Tommaso Maioli, and Jean Grolier, brought the art as near to perfection as it is ever likely to attain—and many learned treatises have been written, from which I have been able to glean much more information than I could command in my earlier essay. Having always had a love for beautiful bindings, I have constantly made notes of all writings on the subject, and the engravings that have fallen under my notice: and at the exhibition of

Bookbindings at South Kensington in 1874, I had ample opportunities of examining many of the most valuable examples of the art in this country.

The bindings that are given as illustrations in this volume have been chosen as being remarkable either for their propriety or their beauty, except in two or three instances where it was thought desirable to give a specimen of a particular style.

Before the invention of printing the external decoration of fine books was the work of goldsmiths and jewellers. Bookbinding proper came into use with the Mainz Bibles and the Aldine editions of the Classics, and there can be but little doubt that many books printed in Venice in the early part of the sixteenth century were bound under the supervision of Aldo Manuzio himself. We find the same designs on these bindings that are used in his books, and occasionally even the Aldine anchor. There is evidence that he printed books on vellum to the order of the celebrated Isabella d'Este, Marchioness of Mantua, and bound them for her in the most sumptuous manner.

An amateur, Tommaso Maioli, of whom little is known, was the next patron of bookbinding, and it is to Italy that we must award the palm for the introduction of excellence in the art. In the time of Louis XII., bookbinding had attained some degree of merit in France; but it was to Jean Grolier de Servin, born at Lyons in 1479, that the great eminence of

French binding was mainly due. Grolier did but follow in the footsteps of Maioli, and evidently sought all his artistic inspirations in Italy. Francis I., Henri II., and Catherine de Médicis, Diana of Poitiers, Henri III., and President De Thou, were all smitten with a love of the new art; and each succeeding king of France, down to Louis XIV., followed in their steps.

Admirable as are the works of Duseuil, Padeloup, Derome, and Roger Payne—all men of the eighteenth century—the ornamentation of their bindings does not approach the beauty of the work of their unknown predecessors, who, we can only imagine, must have been assisted in their designs by some of the great artists of the day who did not despise ornamental art of any kind.

To the labours of M. Edouard Fournier—from whom I have taken much of my information on the history of bookbinding in France—and to the works of M. Libri, M. Le Roux de Lincy, M.M. Marius Michel, and Mr. H. B. Wheatley, I am greatly indebted. I must also acknowledge my thanks to my friends and collaborators, Miss Margaret Watson, who translated much of M. Fournier's work, and Mr. Gerard W. Smith, who obtained valuable information for me at the British Museum.

J. C.

Surbiton Hill,
December, 1880.

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CORRIGENDA.

Page 20, on interleave, *for* Xth century *read* XIIth.

,, 43, line 5, *for* bound *read* printed: *for* printed *read* bound.

,, 95, ,, 6 from bottom, *for* thrice *read* twice: line 5 from bottom, *for* volumes *read* lots.

LIST OF ILLUSTRATIONS.

APPENDIX:

Nos. 5, 6, 7, 10, 11, 12, 13, 14, are from etchings by Jules Jacquemart.

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ON BOOKBINDINGS

ANCIENT, MEDIÆVAL, AND MODERN.

CHAPTER I.

ON ANCIENT BOOKBINDING.

ALTHOUGH BOOKBINDING, even in its most elegant form, can lay no claim to a place among the fine arts, nor aspire to the beauty of the illuminated pictures it was so often destined to preserve, it can doubtless take rank with the famous pottery-ware of Maiolica and the goldsmith's work of Augsburg, as one of the most valued of the decorative arts. When we remember that Raphael invented arabesques for plates, and that Aldegrever gave the forms for the cups and tankards of the German renaissance, we must also recollect that Holbein made designs for Bookbinding, and that the celebrated printer Aldo Manuzio took the greatest care that the outsides of his Homer and his Horace should correspond with the beauty of his new types.

The chief object of this volume is to lay before the lovers of this kind of art examples of the finest Bindings which have

been left to us, and to give a slight historical sketch of the many distinguished workmen whose names have been preserved, and notices of the foremost patrons of the art from the time of Matthias Corvinus, King of Hungary, in the fifteenth century, down to the present day.

But, before we begin the history of the art in that celebrated century, it will be as well to glance back to earlier times, and trace out its origin as far as lies in our power.

The earliest records of Bookbinding carry us back far beyond the Christian era. The manuscripts of antiquity in which, from the remotest ages, chronicles of national importance were preserved, were variously protected from injury. Valued in a degree proportionate to the great labour bestowed upon them, the ancient manuscripts were handed down to successive generations, and to the efforts made to preserve them the Binder's art owes its origin.

A curious example of what, in a peculiar sense, may be called Bookbinding is to be seen in the Assyrian collection at the British Museum. It consists of a number of small inscribed *terra-cotta* tablets, taken out from covers—also of *terra-cotta*—which had to be broken before the contents could be reached. Each cover bore an inscription similar to that on the tablet within. One of these dates from the sixteenth century B.C. A very ancient date is probably also to be assigned to Tamil manuscripts and those of Japan. They are written upon narrow strips of palm-leaf, of equal size, protected by flat pieces of wood bound tightly together, or occasionally by pieces of carved ivory. In the British Museum is a Buddhist manuscript, in Cingalese character, of this form, and a Tamil manuscript to which a rounded form has been given by the simple expedient of using larger leaves at the centre, and adding others gradually

shortened at each side. The circle is surrounded by a metal band, tightly fastened by a hook having small projecting handles.

In the case of the Arabic poems, the manuscripts were constantly re-copied in golden characters and hung in conspicuous places in the ancient national temple of Kaaba at Mecca. The books of the Greeks and Romans consisted of rolls[1] for some centuries after the Christian era; and it was from the Egyptians that the knowledge of these rolls came. Dibdin, in his *Decameron*, speaks of a most extraordinary papyrus, a funeral roll, which was discovered at Memphis, and which is now in the British Museum. It must be three thousand years old, and appears to relate to a scribe of high rank named Nebsenai, of the Temple of Pthah Sokar. Greek literature furnishes no details as to the mode adopted in binding books, but that the Greeks were proficient in the art is shown by the tradition that the Athenians erected a statue to a certain Phillatius, who invented a particular kind of glue for fastening the leaves of papyrus or parchment together.

A very complete account of all the operations of Bookbinding has been handed down to us by various Roman writers, and from their many allusions to the beauty of their Bindings may be inferred the height to which the art was carried before the Augustan age. Cicero, we read, was very particular about his Bindings, and admired the gay covers of the precious manuscripts in his own library in his villa at Tusculum, and in the library of his rich young neighbour, Lucullus. When a book was completed as far as the author's intention went, it was

[1] The origin of the word volume (*volumen*), which we now use, must be sought in the rolls or scrolls of parchment which, connected together by a thong or cord, were often highly ornamented.

placed in the hands of *librarii*, or transcribers, who answered to our printers, and who made many copies of it. From the hands of the transcribers the works passed to the *librarioli*, who ornamented the margins with fanciful scrolls and devices, and supplied titles and terminations. The work thus elaborated was then sent to the *bibliopegi*, who corresponded to our Binders. The first operation of the bibliopegus was to cut the margins above and below perfectly even, and the sheets at the beginning and end square. He then polished the exterior with pumice stone, as had already been done to the interior by the writers. Horace, Ovid, and several other writers bear witness to this use of pumice. The cover (*involucrum*) was next fastened to a cylinder of wood, bone or gold, and the volume rolled round it. At the end were balls or knobs called *umbilici* or *cornua*. The title was inscribed on a square piece of vellum or parchment glued on near the top, sometimes only on a label affixed to the roll. In some cases the first page had a portrait of the author. The value of the book was often indicated by the ornaments; thus, the bosses were sometimes of gold, or even of precious stones, while the cover was coloured purple or scarlet, and the leaf perfumed with oil of cedar. Catullus, speaking of a certain bad poet named Suffenus, gives a full description of this elegant style of binding. Part of the verses have been thus translated:—

> "His paper is royal, not common or bad,
> His wrappers, his bosses, are totally new;
> His sheets, smoothed by pumice, are all ruled with lead,
> And bound with a ribbon of rose-coloured hue."

A bookseller's shop in Rome would have shown a collection of scrolls more or less ornamented, not unlike our modern maps,

and in this form books were handed round to be read. The scrolls, when completed, were often put for further protection into a case called *capsa* or *scrinium;* this was frequently of beech wood and of cylindrical form. The *scrinium* appears to have been a larger case adapted to hold many rolls. We find from Horace and Martial that these cases might be locked, and learned men and authors could thus carry their libraries about with them. Several rolls were found at Herculaneum, so well preserved that the Roman ink on them was scarcely faded.

A still nearer approach to modern binding was made in the Roman *pugillaria*, or table-books, of which also many were found at Herculaneum. They consisted of from two to eight leaves made of ivory, wood, or metal, connected at the back by rings, and covered with wax to take the impression of the stilus. These pugillaria, much more than the scrolls, suggested a cover, which at first was a leaf of parchment or other skin, and then boards. Montfaucon, in his work on ancient literature, affirms that the Greeks fastened together the leaves of their books, and then covered them with calf, or some other skin generally thicker. The use of leather for binding by the ancients is also incidentally confirmed by Suidas, who lived in the tenth century. In his *Lexicon* he treats of the art of making gold, and states that the Golden Fleece, in search of which Jason went with his companions, was only a book *bound in sheepskin*, which taught the art of making gold.

The use of sculptured figures and other carved embellishments is also proved by the Roman *diptychs* (δἰ πτυχα), which derived their name from the two wax-covered boards of the pugillaria. The diptych, however, was larger; it was generally of ebony or box-wood, and had two or more hinges. Gold, carved ivory, and precious stones were used to adorn it,

and in it were written the acts of the consuls or other public officers.[1] The ornamentation of the Diptychon Leodiense, in carved wood, is thus described: "Seated in the centre of each board is a consul, holding in one hand a bâton, and in the other upraised a purse, as if in the act of throwing it to some victor in the games. Above these are miniature portraits, various other ornaments, and an inscription. Below, on one board, are two men leading out horses for the race, and beneath them a group with a ludicrous representation of two other men exhibiting their endurance of pain by allowing crabs to fasten on their noses."

All the above facts show that the Greeks and Romans were little inferior to the moderns in the art of bookbinding. Aiming first only at utility, the Roman bookbinder was insensibly led on to ornamentation. The first step was taken when leather was stretched over the edges and backs of the covers of books to prevent injury arising from rubbing, and another improvement arose when, instead of securing it by straps, clasps for books were provided. Horace, Catullus, and many others bear witness to the sumptuous book-shops which existed in every considerable city; and Cicero, Pliny, and Seneca often refer to the pleasure they had in their books. Then, as now, workmen became noted for their skill, and were eagerly sought by amateurs. A letter of Cicero's is extant in which he requests a friend to send him two slaves who were very clever binders.

But we must still look to the East for the most marked advance in the art of bookbinding. We read of the massive books which were carried in the public processions of the Byzantine Emperor in the middle of the fifth century. Doubtless

[1] There are excellent examples of ivory diptychs in the South Kensington Museum. *See Illustration, page* 10.

these mighty records of the nation's laws impressed the populace with awe, and added to the dignity of the sovereign ruler. The bindings of these splendid volumes were gay and attractive, and were in red, blue, or yellow leather. We find the earliest mention of ornamentation in them, as we are told of the thin golden rods which were placed in straight lines across the back, or so as to form lozenge-shaped patterns.

In the bindings which have been preserved of the sixth century, precious stones begin to play a prominent part. "Byzantine coatings," as they were called, were principally of metal—gold, silver, and copper gilt—into which the jewels were introduced. We must not forget that, as we approach the Middle Ages in our retrospection, the bindings and the manuscripts which they enfold often belong to quite distinct periods. The late M. Libri,[1] after referring to this fact, adds: "We often meet with a singular mixture of cameos or ancient intaglios, Byzantine or Limoges enamels, and bas-reliefs of ivory or metal, belonging to totally different periods, and having widely different artistic characters. Sometimes even ancient bindings, made originally for smaller volumes, have been used at a later date for books of a larger form by affixing borders to ornamental sides, placed as centres of the new cover. An example of this singular mode of *botching* is to be seen in an Evangelarium taken from La Sainte Chapelle, and now preserved in the National Library at Paris." This confusion was rendered easier by the fact that the completion of a book, in the most ordinary course, was the work of many different hands. Monopolies were so universal that the goldsmith claimed the external ornamentation as his own; the artist

[1] *Monuments inédits, ou peu connus, faisant partie du Cabinet de Guillaume Libri.* Folio. London, 1862.

expected to be called upon to beautify and adorn the interior of the work, and to the bookbinder belonged in reality only the fastening of the leaves, and the adjusting of the wooden covers.

A book of the Gospels, translated in A.D. 370 by Ulphilas, Bishop of Mœsia, is an example of the costly style in which books were adorned in early times. It was bound in massive silver, and called the "Silver book of Ulphilas." It was magnificence such as this that called forth the exclamation of St. Jerome: "Your books are covered with precious stones, and Christ died naked before the gate of His temple."

In the early days of the Christian Church there was no more popular gift from a patron than an illuminated manuscript. Princes and prelates alike bestowed such marks of their favour upon their favourite monasteries and churches. Leo III., on becoming Pope in 795, gave splendidly-adorned "Gospels" to various churches; and the Emperor Michael, about 855, sent a "Gospel" decorated with pure gold and precious stones as a present to St. Peter's. Such cherished gifts were placed upon the high altar.

Very often, the upper side of a binding was enriched with precious stones, and covered with silver plates inlaid with gems, while the inner side was plain, and made simply of wood or stretched skin. The manuscripts themselves were in many cases well worthy of their outward adornment. One instance of the immense labour of a transcriber is to be found in the British Museum, in the copy of a Bible written by a monk in the eighth century, who spent over twenty-two years in the performance of his task. This work was intended, when completed, for the Emperor Charlemagne.

To preserve such valuable possessions from theft, many expedients were resorted to. It was usual to chain them to

shelves and reading-desks, and when, as often happened, the volume was too heavy to be lifted, the desk upon which it was chained was made to revolve. In large households, or baronial castles, it was no unusual thing to find a book which was prized and valued by all, attached to a table, or stand in the great hall, so that those members of the family who could read had easy access to it. A print in Lacroix's *Moyen-Age et la Renaissance,* representing the Library in the University of Leyden, shows that this custom continued down to the seventeenth century. The name given to the books thus chained was *Catenati.*

These treasured volumes were often extremely bulky, and the monks who had care of them in monasteries were ingenious in making further use of them. They often hollowed out the thick wood and secreted their most hallowed relics in the massive covers of some treasured volume.

The weight of the mediæval volumes entailed other inconveniences than mere unwieldiness. One of them, in falling, nearly broke the leg of Petrarch. In a comic epic poem called "The Lectern," referred to by Boileau, their effectiveness as weapons of warfare is amusingly illustrated. The precentor and the treasurer are quarrelling, in the Library of La Sainte Chapelle, as to where the lectern shall be placed, when there is suddenly introduced into the fray a heavily-bound manuscript :

> "Inutile ramas de gothique écriture,
> Dont quatre ais mal unis formois la couverture,
> Entourée à demi d'un vieux parchemin noir,
> Où pendoit à trois clous un reste de fermoir.
> Sur l'ais qui se soutient auprès d'un Avicenne,
> Deux des plus forts mortels l'ébranleraient à peine;
> Le chanoine pourtant, l'enlève sans effort,
> Et sur le couple pâle et déjà demi mort
> Fait tomber à deux mains d'effroyable tonnerre."

The careful monks were not lavish in the coverings with which they protected their books. They used great discrimination in their selection. Skins, roughly cured and stretched over boards, sufficed for the more ordinary books which they possessed; sealskin was often chosen, or even the tough hide of a shark was utilised; but only the coverings of the most valuable were elaborated. No doubt the preservation of the ancient manuscripts is largely owing to the thick and impervious substances in which they were encased.

If we pass on a few centuries later, we find that the monks were almost the only *literati*. They wrote chiefly upon subjects of religion, and bestowed the greatest pains upon the internal and external decorations of their books. In the thirteenth century some of the gospels, missals, and other service-books for the use of the Greek and Roman churches were ornamented with silver and gold, apparently wrought by the hammer; sometimes also they were enamelled and enriched with precious stones and pearls of great value. In Mr. Payne's collection, sold in 1878, there was a Psalter written in German, in the thirteenth century, with eleven miniatures of an archaic and very remarkable character, inlaid in the cover of green velvet.

Among the few magnificent specimens of manuscript copies of the Holy Scriptures still preserved, we may call attention to one with which Charles the Bald enriched the monastery of St. Denis, and which is now preserved in Munich. The binding itself is very coarse, but the ornaments are of great value. The cover of the book, as it is now to be seen, is of gold plates embossed, and adorned with pearls and precious stones. This style, in which the bookbinder's art was the least, and the goldsmith's skill was highly exercised, was very much in vogue: several examples of it are to be found in the National

Plate I.

BOOK COVER IN CARVED IVORY.

Probably used as a Binding of a MS. copy of THE GOSPELS.

IX. CENTURY, HEIGHT 15 INCHES.

Now in the South Kensington Museum.

Library in Paris—among others a Carlovingian manuscript which Charles V. ordered to be covered with massive gold boards, before he presented it to La Sainte Chapelle.

A book-cover in carved ivory, of this date, is preserved in the South Kensington Museum (*See illustration*) ; and another, very similar, is in the Library of the Vatican. Both are magnificent examples of ivory carving.

Bookbinding, as an elaborate art, made great progress in the age of Charlemagne. It became more and more the fashion to employ Italian artists and designers. A large collection of richly-illustrated manuscripts, ornamented in the most skilful way, is described in the will of a Count Errard, the son-in-law of Louis le Debonnair ; but unfortunately not a single volume of his splendid library has been preserved. This is the more to be regretted as a comparison of these bindings, which were so largely due to Italian workmen, might have assisted us in forming a more accurate idea of the progress of art in the ninth century. From the early French chroniclers, too, we hear of many holy books brought by Childebert from Spain, which, had any examples of them reached us, would have shown the style of silver work in the Merovingian age. Unhappily we have no description of these books, the chronicler contenting himself with a description of the gold caskets which held them.

Gold and silver were also largely employed in the ornamentation of the rich clasps, with their buttons. Nails of the same material were scattered in the leather which formed the actual bindings, and where wooden covers were used, elaborate carvings were resorted to. A very ancient specimen of binding is preserved in the Cathedral of Monza. It forms the cover to a copy of the Gospels which was presented, at the beginning of the seventh century, by Theodolind, Queen of the Lombards,

to the Basilica. It is composed of gold plates, but has a cross set with precious stones in the centre, and several cameos, two of which are restorations of the year 1773. The cover bears a Latin inscription to the effect that "Of the gifts which God has given her, the glorious Queen Theodolind offers this book to St. John the Baptist in the Basilica founded by her at Monza, near the Palace." Labarte[1] gives a facsimile of this binding, as well as of that which belonged to Charles the Bald.

The British Museum contains a copy of the Latin Gospels with binding of the eighth or ninth century. It is a beautiful specimen, and it is supposed that the entire work belongs to one period. The plates which cover the boards are of silver. The centre contains the figure of a saint in high relief, one hand raised, the other holding a book. The book in the saint's hand, which has clasps, is ornamented with a geometrical pattern over the whole of its surface. The raised border of the covers is very massive, and is also composed of silver plates, in which large uncut crystals and precious gems are set, and which stand out very prominently. The corners of this valuable book have square medallions of gold with black enamels, representing emblems of the four Evangelists. Another volume of the tenth century has rich blue enamelling, with large crystals set in the bordering.

In the Libri collection we read of a Lectionarium which is thus described: "Manuscript upon vellum, of the eleventh and twelfth century, in an ornamented cover, forming a diptych, both sides being gilt and silvered metal, with ivory carvings, figures in *alto relievo*, and enamels in *taille d'épargne*." The book contains thirty-two large ivory medallions, (sixteen on

[1] *Histoire des Arts Industriels au Moyen-Age*, etc., par Jules Labarte. six volumes. Paris, 1866.

Plate II

BYZANTINE BINDING.

In the possession of the Marquis de Ganey.

each side,) representing the old prophets and saints with their symbols, and having inscriptions in ancient uncial letters, the whole surrounded with a foliage of ivory work in the Greek style, with a bead ornament, carved in compartments. The ivory medallions are very early, probably as old as the sixth century, whilst the enamel and metal ornamentations are specimens of handiwork of a later period. To make room for the metal work, the old ivory borders have been slightly cut into, and for the same purpose one of the arms of the crucifix has been shortened. This Lectionarium has evidently been inserted in its present cover at a later period, the original one having most probably been damaged or destroyed by use.[1]

We find that in the early part of the Middle Ages, the richest materials were employed in the bindings of books. In the Cluny Museum two magnificent plates of Limoges enamel are preserved, which evidently formed part of the cover of a book. On some especially valued writings, as on a Book of Prayers belonging to Philip the Bold, Duke of Burgundy, pearls, gold nails and rubies were lavishly sown, and there is an account of a copy of Boccaccio which was "covered with red velvet, and on each cover five large rubies."

It thus became necessary to provide an every-day dress for volumes which were so expensively decorated. After the goldsmith had finished his work, it was returned to the bookbinder, who placed over its rich cover a more ordinary wrapper which served to protect it from injury. This outer covering was generally made of "chevrotin," a kind of thin leather, or of rough silk called "sendal," but the latter was only used upon rare occasions. In the French royal account for 1360, there

[1] Up to the second half of the eleventh century, enamelling was exclusively practised in the East.

is an entry for "sendal" to cover the king's missal. The general term for these was "chemise," and a prayer-book of St. Louis, in the *Musée des Souverains*, is described as in its chemise of sandalwood. These covers were sometimes made by women, for we find the Duke of Burgundy, in 1398, paying "50 sols tournois" to Emelot de Rubert, an embroideress, for cutting out and working in gold and silk two covers in green cloth, as well as working some markers and straps.

A reference to women as bookbinders is also found in a very curious record of old London, which runs thus: "In Edward II.'s reign, certain Welchmen were attached at the suit of *Dionisia le Bokebyndere*, on a charge of having broken into her house in Flete Street in the suburbs of London."

In the treasury of Essen Cathedral is a book supposed to be of the early part of the eleventh century, which is decorated with elaborate carvings and precious stones. The plaque in the middle is a marvellous piece of intricate carving (*See illustration*).

Sometimes the profuse adornment of holy books led to curious confusion in the selection of subjects. In the National Library of Paris there is a manuscript copy of the Gospels, in which, beneath a representation of the Crucifixion, with the Madonna and St. John on either side, is placed a magnificent amethyst, representing in intaglio a bust in profile of Caracalla, placed there in mistake for St. Peter. An elaborately carved ivory cover, which belonged to the church of Metz, is also to be seen in the Paris Library: the *Murder of the Innocents* is represented on it. In Milan, an earlier specimen still is to be found, but no precise date is given for it: in the centre is a lamb, in raised red and green enamel, which, with the exception of the carving in ivory, is the sole ornament. These covers

are framed in a border of wood; the manuscripts have been displaced.

BINDING OF THE XI. CENTURY. PLATE II.
In the Treasury of the Cathedral at Essen.

In the British Museum, a manuscript of the eleventh century is preserved bound in a cover of a later date. A beautiful

painting in the centre, representing St. Agnes, is sunk in blue velvet. The saint is clothed in scarlet, and is reading a book. She is supported by two aged saints, one of whom is St. Blaise.

The fashion of engraving gems for the decoration of the covers must very early have been practised. Ada, sister of Charlemagne, presented a book to the church at Trèves, on the cover of which was an agate bearing, engraved upon it, the portraits of the Emperor and his sons. This is still preserved.

To the twelfth century belongs another specimen now in the British Museum : it is a Latin Psalter which was copied for Mellisenda, Queen of Jerusalem. The binding, which is very beautiful, is of ivory, carved by a Greek named Herodias. The principal actions of David's life are represented, and many figures are introduced ; their names being written upon small labels above their heads in red letters : the ivory is studded with turquoises and other precious stones.

As we have said, the work of the binder proper was generally the least part of the elaborate operation of preparing an ancient manuscript for the library. The monks, alone, among other privileges, enjoyed that of being allowed both to write and bind books. Every abbey contained a room for transcribing and binding, called the Scriptorium, and estates were often given specially for its support. Mr. Arnett, in his curious work on books and the arts connected with them, speaks of the Irishman Dagæus, who was skilful in calligraphy, and was also a good bookbinder—that is to say, one who could both write the book and cover it with gold and silver. He was a monk, which explains his being skilful in both arts, and also his being allowed to practise both, for in any other position he would have been limited to one. Writers were obliged to be writers only, and

binders, binders only, neither being allowed to encroach upon the goldsmith's art. From this we readily understand how it happened that the art made rapid strides in monasteries, and scarcely advanced at all in the cities.

A volume known as *Textus Sanctus Cuthberti*, to be seen in the Cottonian Library in the British Museum, is valuable as a specimen of Saxon calligraphy. The illuminations were by Ethelwold; and Bilfrid, a monk of Durham, bound the book and enriched it with gold and silver and precious stones. A curious legend is told of this book; in order to save it from the depredations of the Danes, it was taken with other treasures on board the vessel in which the Saxons embarked; but, the ship being wrecked, the book fell into the water; nevertheless, says the account, owing to the merits of St. Cuthbert, the sea ebbed much further than usual, and the precious volume was found at least three miles from the shore.

The Irishman Ultan, who is much extolled as a skilful bookbinder in Bishop Ethelwolf's letter to Egbert, was also a monk; so too was Henry, who transcribed Terence, Boëthius, Suetonius, and Claudian in 1178, and, after collecting his materials together, bound them in one cover, which he himself made and ornamented with bosses. This monk belonged to the monastery at Hyde.

Moule, in his *Bibliotheca Heraldica*, describes the binding of a Latin Psalter, which is supposed to be the earliest in England. It was the original book upon which the kings after Henry I. took their oath.

The monks not only transcribed and bound books, but they also prepared the parchment for the manuscripts and the leather for the binding. Their favourite leather was made from stag-hide, and for this pious purpose they valiantly hunted

the stags in their estates, and if their own forests were not large enough to supply sufficient skins, some neighbouring lord would lend them his woods, with permission to kill the stags they might find; to take the venison for their refectory and reserve the hides for their library.

This permission of hunting the deer, and of using the skins for their books, was granted to the monks of Kenilworth, and there was a well-known charter of Charlemagne which accorded the abbots and monks of Sithen an unlimited right of hunting, on condition that the skin of the deer they killed should be used in making gloves and girdles, and *covers for books.* Later on we shall find the same spirit displayed by the French minister Colbert, in his stipulation for the supply of a certain number of skins for binding from Morocco.

A peculiar interest also attaches to the use of leather in binding, as exhibiting one of the earliest forms of printing. "It would not be difficult," says M. Libri, "to prove that, in all probability, the impression by the blind-tooling of figures on the skin employed for the covers of books preceded every other impression of figures from engravings either on wood or metal. The Italian word *stampare*, employed long before the invention of printing, and which was anciently used as applying to the action of pressing on the skin, is one proof of what we have just asserted."

The right of practising many arts was shared by princes, and they exercised their right in order to enrich their libraries with magnificent books—having writers, illuminators, and bookbinders all attached to their households. The Duc de Berri, brother of Charles V., whose library was rich in splendid volumes, thus had in his service, at the same time, a certain number of writers and illuminators, with a whole workshop

of bookbinders, possessing the right of making everything necessary to a complete volume.[1]

There was no limit to the adornment which fine manuscripts met with at the hand of the goldsmith. Sometimes the elaborate covers were protected by a thin leaf of feldspar or gif, which was transparent, and allowed the design to be seen through it. The same substance was placed over the metal plate upon which the title of the manuscript was written, a practice which afterwards developed into the "horn-books" of children.

In addition to such protection, the book was then placed in one of the costly caskets already mentioned. If the volume was small, the case was sometimes entirely formed of gold embroidery, but more often was provided with a simple silken case. These silk cases were often double the size of the book, the extra piece of covering being to tuck into the girdle. Duke Philip the Bold had a little Book of Prayers which he used without any outer cover, but to which was attached a case for his spectacles! Such an addition seems to have been rare, but small bars of gold or silver were very usual, which served as supports for the markers. They were called "pippes," and were often made of silver gilt, with several tassels of silk. These tassels were sometimes very valuable; a pearl or ruby was often attached to the end of the markers.

The beautiful and richly ornamented Book of Prayers given by Margaret of Austria to the Bishop of Paris, in 1515, is a splendid specimen of these luxurious volumes; it is covered

[1] This is in striking contrast with the limited privileges of a city bookbinder. All that was permitted him, after attaching the manuscript to its cover with strong cords, was to stamp the leather binding. These simple volumes are frequently met with, bound in figured ungilt leather.

with pearls, intersected with various silks. The ruby set in the "pippe" was valued at more than a thousand florins, and to it were attached twenty-five markers, each garnished with a pearl.

But in our interest in the outer covering and its limitless adornment we must not forget the basis of the absolute binding—which was made of simple wood. These boards, which were intended to protect the manuscript, often led to its destruction, for, becoming worm-eaten, the grubs with which they were infested in process of time invaded the pages, which became riddled with holes. The boards at one time were made of pine-wood, and were so massive as to be like doors which closed in upon the manuscript.

It was the custom with many bookbinders to place their names in the midst of the pattern stamped upon the outer leathern case. The Flemish bookbinder Louis Bloc, who worked in the sixteenth century, did so. Amongst other works he bound an exceedingly beautiful manuscript preserved in the library at Tournai. This is his inscription:—

"Ludovicus Bloc
Ob Laudem
Christi Librum hunc
Recte Ligavi."

And in the inscription on a cover of a book in the Douce collection, in the Bodleian Library, occurs the name of another Flemish binder:—

"Ioris de Gaifere me ligavit in Gandavo, omnes sancti angeli et archangeli Dei orate pro nobis."

These bookbinders seem to have been good Latinists, but all were not so learned; the "Chambre des Comptes" at Paris

IV.

OBITUARY OF A RELIGIOUS HOUSE.

GERMAN MANUSCRIPT OF THE XTH CENTURY.

BOUND IN GILT METAL, DECORATED WITH CHAMPLEVÉ ENAMELS, CRYSTALS, AND ENGRAVED GEMS.

In the South Kensington Museum.

IV.

had a special binder who was obliged to be ignorant of reading and writing.[1] We learn from a passage in Estienne Pasquier's work on France that this was the custom, as he speaks of a certain Guillaume Ogier "who, on July 30, 1492, was admitted as a binder of account books and registers, he having said and affirmed on his oath that he could neither read nor write."

After a time, the habit of binding books in boards fell into gradual disuse, a change which, however advantageous to new books, was destructive of many old and valuable ones, for the basis of the new bindings was pasteboard, and to make it, sheets of paper were pasted together. To secure sufficient paper, the pages of old books were used. Every volume which seemed to have served its turn was destroyed in this way, and many valuable works must have disappeared. In modern times, many very valuable manuscripts have been discovered embedded in the pasteboard cover of a book. One of the most singular of these instances is that of the *Glagolitische Fragmente.* They were found in the pasteboard cover of the *Praxapostulus* in the library of the chapel at Prague, and subsequently published separately.

There is no question that much of the elaborate bookbinding of the middle ages was the result of the Crusades. The Arabs had long excelled in the brilliancy and delicacy of their bindings, and the Crusaders no doubt introduced specimens of Arabian art into Europe. The style of ornamentation employed in the

[1] The bookbinders employed by Aldo Manuzio (Aldus), at Venice, must have understood Greek, for in the second volume of his *Aristotle*, published in 1497, he inserts some advice to the bookbinders, which is written in Greek. M. Didot, in his work on Typography, suggests an explanation of this, in his view that the workmen employed by Aldus were Greeks who, after the fall of Constantinople, came to Italy, and offered their services to the great Venetian.

Arabian covers may be inferred from their name. They were called *alæ*, from their supposed resemblance to the brilliant plumage of birds' wings. German bindings of the same period illustrate the new influence; Arabic designs and Eastern allusions are constantly found in them.

An allegorical binding of the thirteenth century, probably Flemish, represents the mystic hunt of the unicorn; angels blowing horns rush through the sky; the Virgin occupies the foreground, and in her lap the sacred beast seeks safety.

In the age of chivalry, books became far more common, and in addition to the sacred or classical writings, histories, poems and romances were produced. Ladies, as well as monks and scholars, interested themselves in literature, and the change in the character of the manuscripts naturally affected the style of binding, which became of a lighter and gayer character. It was necessary to have volumes which should both please the eye and be easy to hold or carry; so, as time went on, we find finer vellum employed, velvet used to hide the thin wooden backs, and much progress made in the portability of literary works.

One of the largest collections of magnificently bound books of a somewhat earlier period is at Wolfenbüttel, a town situated between Brunswick and Magdeburg. This library is well worth a visit, containing, as it does, 150,000 volumes. Amongst other treasures, it possesses Luther's Bible, with his manuscript notes. A rare Florentine Missal, which belonged to Matthias Corvinus, King of Hungary, is also there. This king was a great scholar, and spared no pains in the bindings of his books.

When, in 1526, the Turks took the city of Buda, they destroyed many of the most valuable manuscripts for the sake of their jewelled ornaments. In 1666, Leopold I., the

Emperor of Germany, sent his librarian to Buda to ascertain what had become of the books. Some three hundred volumes were found lying in the crypt of the citadel, much defaced and neglected; very few of those recovered were manuscripts; most of them belonged to the later age and were printed.

During the fourteenth and fifteenth centuries, the history of binding is best followed by reading the inventories of art-treasures and libraries, which have been preserved. Thus we learn that the Dukes of Burgundy and Orleans possessed valuable specimens of the bookbinder's art, but unfortunately the greater number have been destroyed. The Duke of Burgundy, we read, had a Prayer-book which was bound in velvet, embroidered with fifty-eight large pearls. A Psalter which also belonged to him had a little silver instrument attached to it, to use in turning the leaves.

With the invention of printing, the character of book-binding gradually changed, and a new period in the history of the art commenced.

CHAPTER II.

BOOKBINDING AFTER THE INVENTION OF PRINTING.—THE FIFTEENTH AND SIXTEENTH CENTURIES.

THE discovery of printing entirely changed the character of bookbinding. The general use, for binding, of calf and morocco—the latter introduced by the Venetians from the East—seems to have followed closely upon the production of the works of Gutenberg and Fust, in 1450.

There are many printed books, still in good preservation, that were bound in calf with oaken boards at the end of the fifteenth century. The introduction of paper made from rags, which took the place of parchment, led to the employment of parchment for the bindings of more ordinary books, and there is no question that much valuable literature was lost in the application of old parchment manuscripts to binding purposes. Many of the manuscripts in the Clermont Library were bought by Father Sirmond for fifty *écus* from a Lorraine bookbinder, who was going to use them to re-cover his volumes.

Agobard's writings on the Theology of the ninth century were rescued in much the same way. In a book that is too little known (*Recherches historiques et remarquables*, 1713), we

read that "Masson, being in the Rue Mercière in Lyons, discovered the works of Agobard, which a bookbinder was about to tear up to bind some volumes. Masson purchased the manuscript, which may yet be seen in the King's Library."

In the fifteenth century, Books of Prayers were often bound with a leather covering, which extended beyond the margin of the boards; this was gathered into a knot at the end, by which the volume could be hung at the girdle.

As books multiplied, their money-value became less; cheapness and utility began to be regarded in binding them, and it was only in great libraries and monasteries that elaborate bookbindings were continued. As a rule, boards, clasps, and nails were laid aside, silken and woollen fabrics but seldom adopted, and leather and parchment were in ordinary use.

Libraries were often kept in towers for quiet and seclusion. The books were arranged on shelves, with the edges outside. In *Noontide Leisure* we have an account of a room which Shakspeare called his own, which was fitted up in the Gothic style, well stored with books, of which the leaves, not the backs, were placed in front, and these were decorated with silver strings, and occasionally with gold and silver clasps, in order to confine the sides of the cover.

Bishop Earle, in his *Microsmography*, speaking of a scholar at the university, says, "His study has commonly handsome shelves, and books with neat silk strings, which he shows to his father's man, and is loth to untie or take down for fear of misplacing." As a rule, it must have been very difficult to find any book that was needed on the library shelves, for the titles were rarely visible, only being sometimes written in large letters across the edges of the leaves; more usually they were upon one side of the leather cover. Sometimes, however, we

meet with parchment-covered volumes in which the vellum overlapped the edges, and the title was written on the flap.

In monasteries, an officer called the Armarian had charge of the books. He was expected to see that they were not injured by damp or insects, and especially to look after the bindings, and to keep a catalogue. Ingulphus, of the Abbey of Croyland, speaking of the lending of books, says, "Our books, as well the smaller unbound volumes, as the larger ones which are bound, we altogether forbid," and in Archbishop Lanfranc's *Constitutions*, 1072, there is an injunction that, at the beginning of Lent, the librarian should deliver a book each to the brothers in the monastery, to be returned in the following Lent.

BOOKBINDING IN ITALY IN THE SIXTEENTH CENTURY.

The fifteenth and sixteenth centuries, when the love of art was universal, were rich in bookbinding treasures. The greatest progress in the art was made in Italy, where Da Vinci, Raphael, and Michelangelo were producing their great works. Here, the habit of binding books with planks of wood, with the backs, corners, and fastenings of leather, was soonest dismissed. The heavy volume which so nearly injured Petrarch's leg has been noticed : it may still be seen in the Laurentian Library, but with a less massive binding than that which it possessed in the fourteenth century. The Italians were also the first to discontinue covering books with pigskin—a custom almost universal in the Middle Ages, and which has survived in Germany to the present day. A few Italian binders, however, occasionally reverted to the older style, even after the Renaissance period. Some years ago, an amateur of Milan

possessed an *Orlando Furioso*, in 4to, printed in Venice, in 1554, with wood engravings, which was bound in stamped pigskin.

Aldo Manuzio set up his first printing press in Venice in the year 1488, and the headings and other similar ornamentations in the interior of his books were often introduced to embellish the exterior as well. Even the Aldine anchor is of frequent occurrence. An illustration of this practice may be seen in the numerous books which, it may be presumed, Aldus bound for the library of Grolier.

One of the earliest specimens of Venetian binding before the invention of gilding leather, is in the collection of the Earl of Gosford. It is of brown calf, with "gauffré" edges, and an elaborate geometrical pattern. In the manuscript department of the British Museum there is a fine specimen of Neapolitan work, of the latter part of the fifteenth century. It is a folio volume, bound in dark reddish leather, with a series of dots in blind-tooling[1] on the side, which forms a remarkable illustration of the rope-work pattern. In Florence, a *Josephus* was bound for Leo X. in red morocco, with the papal arms on both sides.

Italy, however, claims especial notice as the earliest European home of artistic binding with gold tooling. There is no doubt that this was of Eastern origin. Some of the earliest Italian ornamental bindings are evident imitations of the covers of Persian and Arabian manuscripts. Venice was for Italy the school of binding, and to Venice—owing to her relations with the East—flocked many Arab and Greek workmen, who would naturally be attracted to the house of Aldus. Many of the Aldine bindings were simply imitations of the designs that clothed the walls of some celebrated mosque. There were two

[1] Blind-tooling is the impressing leather with hot tools, without gold.

styles which were more particularly copied, viz. the corded and dotted patterns, and those in which large surfaces of solid gold-work were spread over the side. Another influence that was also probably at work in the formation of a highly ornamental style, was the old chased silver coverings, which were evidently imitated in some of the elaborate designs in leather.

"The taste for fine binding," says M. Libri, in the preface to the Catalogue of the choicer portion of his library, 1859, "was spread through every class of Italian society; and, during the whole of the sixteenth century, we find books gorgeously bound for pious congregations, for religious men or women, for poets and princes, for cardinals and for popes; and we even see men celebrated for their humility, as well as for their stern and modest habits of life, like St. Charles Borromeo and St. Pius V., admit as much refinement in the adornment of their books as the most dissolute and profligate of men, such as that detestable G. Orsino, who strangled his wife with his own hands." M. Libri further adds in a note: "Amongst the early Italian promoters of ornamental bookbinding, we must also conspicuously mention the celebrated Cardinal B. Accolti, Cardinal Bonelli, La Compagnia della Pietà d'Empoli, Suor Anzola Contarina, Suora Constantia (?), the Dukes of Ferrara, the poet Luigi Alamanni, Ap. Philaretus, Antonio Bon, P. Cicogna, Doge of Venice, the Pasquaglio family," &c.

Lovers of bookbinding rejoice when they meet with works from the library of Maioli. Who and what Maioli was, and at exactly what period he lived, we do not know, but he possessed a splendid library. It is supposed that Michel Maioli, one of the first of Italian collectors, was his father or uncle. Tommaso Maioli's bindings were the perfection of art, whilst Michel's

V.

PROCOPIUS—DE BELLO PERSICO.

Printed in Rome in 1509.

FROM THE LIBRARY OF TOMMASSO MAIOLI.

V.

are less artistic, and have no distinguishing motto. Tommaso Maioli adopted that liberal inscription, afterwards imitated by Grolier, viz. THO. MAIOLI ET AMICORUM. It was usually placed upon a scroll beneath the shield bearing the title of the work. A book, which belonged both to Maioli and Grolier, is in the possession of M. Brunet. Maioli's name is stamped on the cover, while upon the title-page Grolier's famous motto, *Portio mea Domine sit in terra viventium*, is written in his own hand. A noted collector of the same time, Marc Lauwrin, of Watervliet, near Bruges, adopted a similar motto, LAURINI ET AMICORUM.

All the books belonging to Maioli's collection were beautifully bound. We may especially mention a *Cæsar* in folio (Rome, 1469), now in the British Museum; the *Della injusticia del Duello* (Venice, 1538), belonging to the Dresden Library; and *Flavius Blondus de Roma triumphante libri X.* (Basle, 1581).

The *Bulletin du Bibliophile* for September, 1858, gives a facsimile of the last, which was sold for two thousand francs, by Bergeret, the amateur of Lyons. In 1859, at the Libri sale, M. de Villeneuve paid 91*l.* for one of Maioli's books. Several specimens are to be found in the Slade Collection in the British Museum. One is in citron morocco of a rich tint, with a border in delicate gold tooling, designed of myrtle twigs and butterflies, intermixed with daisies. Some of his bindings are in olive morocco; one, in black morocco, is decorated with gold scroll-work, filled in with inlaid red and white morocco. Maioli was still living in 1549, for a book from his library is of that date.

From the books in Maioli's collection we can judge how great the skill of the Italian binders was. Volumes preserved in other libraries prove this; for example, those in the collection of Cardinal Bonelli, and especially those possessed by Demetrius

Canevari, doctor to Urban VIII., are greatly valued by collectors. His books are easily recognised by the stamp placed upon the cover, the subject invariably being Apollo driving his chariot over the waves, the whole in relief, Apollo in gold, the sea in silver, and the chariot coloured. One of the most beautiful is the *Hyginus*, which induced much competition at the Solar sale. A small folio, the *Bembo*, at the last Libri sale, and a *Petrarch*, in small 4to, with a Grecian inscription on the binding, which was lately in the possession of Mr. Tross, the bookseller, are said to be specimens of Canevari's collection. Both have beautiful bindings, but as the usual medallion is omitted, there is a doubt of their really having belonged to the doctor.

The splendid gilded bindings which belonged to the Medici, the Della Rovere, the d'Este, &c., are probably the work of some of the celebrated artists of the Renaissance period in Italy.

The manuscripts belonging to Piero de' Medici were ornamented with miniatures and other decorations, and are distinguished by the *fleur-de-lis*. Those acquired by Lorenzo are stamped with the Medicean arms, a laurel branch (in allusion to his name *Laurentius*), and the motto *Semper*.

There is no doubt that the marvellous missal, printed in 1505 at Venice, by A. de Zanchis, and bound for Cardinal Sigismond de Gonzaga, owed its binding to some distinguished artist. At that time the art of decoration was cultivated in every way, and the greatest painter thought it no degradation to design a book-cover.

VII.

PAULUS JOVIUS
DE ROMANIS PISCIBUS.

Printed at Basle in 1531.

DIOGENIS, BRUTI, ET YPOCRATIS MEDICI EPISTOLÆ.

Printed at Florence in 1487.

FROM THE LIBRARY OF COUNT GROLIER.

VII.

BOOKBINDING IN FRANCE IN THE SIXTEENTH CENTURY.

From Italy the art of bookbinding passed into France, where it was brought, during the sixteenth century, to perhaps its greatest perfection. The expeditions of Charles VIII. and Louis XII. into Italy, had an important influence upon French art: among other things they were the means of imbuing Frenchmen with an appreciation for Italian bindings. The old heavy covers began gradually to go out of fashion. Almost the last specimen is a velvet binding of a *Book of Hours*, inclosed in an iron case of perforated scroll work.

The imitation of the Italian style of binding in France gave way to more original attempts towards the end of Francis I.'s reign. Nearly all the bindings of that monarch's time which have come down to us are reproductions of Italian designs and ornamentation generally. In fact, the French school of binding owed its rise entirely to the teachings of Italy, and it was only after a long period of blind subservience that the pupils learned to surpass their teachers. This is clearly seen in the case of Grolier, whose patterns, in spite of their surprising variety, can nearly all be traced back to the designs of Maioli, or Aldo Manuzio, or other Italians.

Jean Grolier de Servin, Vicomte d'Aiguisy, the founder of the French school of ornamental binding, and one of the most eminent book collectors of any age, was born at Lyons in 1479. He was descended from an Italian family, and long residence in Italy matured his artistic inclinations. In especial, he cultivated the acquaintance of the celebrated printers—the family of Aldus, of Budœus, Coclius, Rhodiginus, and Erasmus. Louis XII. sent him to Milan as financial administrator, and war treasurer,

and he remained there under Francis I. as military commander. Thence he went as ambassador to Rome, and upon his return to France, in 1535, was one of the four Treasurers of the government—an office which he continued to hold during the successive reigns of Francis I., Henry II., Francis II., and Charles IX. He died on the 22nd of October, 1565, aged eighty-six. His epitaph at Saint Germain des Prés says less of his honours than of his love and encouragement of letters.[1] The principal occupation of his life was the collection of books, and the large number of contemporary works dedicated to him by both Italian and French authors show the value that was set upon his approval. Gaffori dedicated to him his work on music, printed at Milan in 1518, and in it terms him "*Eminens musarum cultor.*" In 1517, a book on Greek literature, as well as the *Lectiones antiquæ* of Rhodiginus, were addressed to Grolier, and the poet Jean Voulté, whose strictures on all authors were severe, and who condemned even Rabelais, had only praise to give to Grolier.

Although he knew that good printers were to be had in France, Grolier went to Italy to find better workmen. His employment of Italian bookbinders was more reasonable, as at that time the art had not attained to anything like perfection in France. The binders he employed were men of his own selection; they worked only under his most careful supervision, and his own fame has so overshadowed theirs that even their names have not come down to us. We are left in the same ignorance in regard to the artists who designed bindings for Maioli. Grolier probably sometimes prepared his own designs. In his copy of the *Adagia* of Erasmus, a medallion drawn by him on the reverse of page 112, sold for

[1] See *Recherches sur Jean Grolier, sur sa Vie et sa Bibliothèque*, par M. Le Roux de Lincy. P. 25.

THE "ADAGIA" OF ERASMUS. *Plate VIII.*

FORMERLY IN THE LIBRARY OF COUNT GROLIER.

Now in the possession of M. Dutuit.

four hundred francs. This proves that he could use the pencil freely, and that it was easy for him to trace the fine lines which meander in gold over the rich binding of his books. He may also have owed much to the celebrated goldsmith and engraver Estienne de Laulne, with whom he was on terms of constant intercourse after his return to France.

The new school of art which Count Grolier founded had many followers; amongst them his contemporary Louis de Sainte-Maure, whose bindings are even rarer than Grolier's. One of the most valuable is a small folio copy of Pliny, printed at Bâle in 1545. (*See Illustration.*)

In all the books printed and bound under Grolier's direction the finest vellum and the most carefully-prepared paper were employed; whilst, for their exterior decoration, nothing appeared too valuable in the way of embellishment. He provided his work-people with the finest morocco from the Levant, or from Africa, which reached him through the rich merchant Jehan Colombel, of Avignon. The most usual colour is dark brown, with a not over profuse gold tooling, the border an interlaced geometrical pattern of inlaid leather, and, in the centre of the book, the title in gold roman letters.

At the Manchester Exhibition of 1857, there was a *Heures de la Vierge*, in 4to, printed by Geoffroy Tory, at Bourges, in 1527, the binding of which had Grolier's motto, and in the first few lines of the *Champ Fleury* of Tory we learn that the printer of Bourges worked for the ornamentation of Grolier's books, and engraved from his designs. This explains the similarity between some of Grolier's bindings and the borderings of the pages of Tory's books. This is, however, almost the only instance of the employment of a French printer by the fastidious Grolier.

In March, 1856, a copy of *Catullus* was sold at M. Hebbelinck's sale for 2,500 francs. It is bound in morocco, and is so fresh that it appears as if it had never been drawn from its case. At the Giraud sale in 1856, a *Virgil* in 8vo, bound in black morocco, was one of the gems of the collection. Each of these volumes has the initial letters illuminated. Grolier himself was so delighted with the copy of *Virgil*, which was printed either by Aldus or his son-in-law, André, (it bears the date of 1527,) that he ordered several copies to be differently bound. One of these, which sold for 1,500 francs, was in lemon-coloured morocco.

From existing examples we know that it was Grolier's habit to place a motto upon all the books in his collection, and this motto varies in different periods of his life. Upon the earlier works, as upon the *Lucretius* of 1501, already mentioned, it is complicated by an emblem; a hand issuing out of a cloud snatches an iron nail driven into the summit of a hillock, and upon the garter which surmounts the emblem we read *Æque difficulter*. Later, when success had overcome the troubles of his earlier life, he adopted the words of the Psalmist, placing them in this form upon his bindings—

PORTIO MEA DO
MINE SIT IN
TERRA VI
VENTI
VM.

And in the more generally known works of his library we find that charming inscription, *Joanni Grolierii et Amicorum*, imitated from Maioli, to the effect that his books were for himself and his friends. Sometimes this is found at the bottom

BINDING OF A FOLIO "PLINY." *Plate IX.*

PRINTED AT BASLE IN 1545.

From the Library of Louis de Sainte Maure.

of one of the covers, sometimes written in his own hand upon one of the pages. Sometimes his coat of arms is found inside the cover of a book—azure with three bezants or, each surmounted by three stars of the same, or his crest or *devise parlante*, a gooseberry-bush with the motto, *Nec herba nec arbor.*

M. Le Roux de Lincy, in his *Recherches sur Jean Grolier sur sa Vie et sa Bibliothéque*, gives a catalogue of 349 books, principally Greek and Latin Classics, which belonged to Grolier's library—most of which were printed by Aldus or his successors in Venice.

It is supposed that Grolier's books were bound by Jean and Pierre Gascon, as a French poet Lesné, in a foot-note, says that these binders worked for Henry II., Diana of Poitiers, and Grolier. But in talking of "Grolier" bindings, it must be remembered that the number of styles introduced by this celebrated collector is really legion. First, there are the somewhat stiff geometrical patterns, then the more easily linked ones, and, lastly, those in which some flowery ornament is added. Grolier was always seeking to improve upon his patterns, and the results, in some cases, are hardly satisfactory.

Grolier was one of the first to letter the title upon the back of the book, as we do now; an evidence, probably, that it had become the fashion to arrange books upon the shelves in the modern style. It was some time before the plan of placing the title anywhere but on the side of the volume was generally followed in French libraries.

The bindings of French publishers in the sixteenth and early part of the seventeenth century were quiet in colour, and graceful in design. Every possible care was taken in the

execution; clever binders commanded great prices; the sides of the books were generally covered with patterns in tooling, sometimes in a diaper design, the spaces being filled with small ornaments, such as a bee, or a flower.

Diana of Poitiers, the mistress of Henry II. of France, devoted much attention to the binding of her books; perhaps those executed for her are the finest specimens ever produced; probably they were designed by Le Petit Bernard,[1] who also made drawings for her jewels. They were usually engraved with a bow and crescent, sometimes with an arrow rising from a tomb, with the motto *Sola vivit in illo.* On the love-offerings from the king an H is worked in, with a crown and fleur-de-lis. The practice of inscribing mottoes on books was very usual. There is a beautiful book mentioned in Dibdin's *Decameron*, which was published by Aldus. It is bound in fine Italian olive binding, with the device of a serpent entwining a ring, and the motto *Scilicet es superis labor est.*

On many of Henry's own books are stamped and interwoven the initials (H. and D.) of his own and mistress's names, with crescents, bows, quivers, and other symbols of the chase, appropriate to a lady bearing the name of Diana.[2] On some of his books the H is interwoven with a C, and in this case the latter initial is that of his wife, Catherine de Medicis. There are a few bindings of the early part of Henry's reign which have his medallion in the centre. This stamps them as in all probability of Italian work.

The marks upon books form a subject of some difficulty. Even those who are well versed in heraldry, will, if they are

[1] Bernhard Salomon of Lyons.

[2] Many of the ornaments on the pottery of Oiron known as *Faïence de Henri II.* were evidently stamped with bookbinders' tools.

not also versed in bibliography, make great mistakes in deciphering them. Some writers still maintain that the D spoken of above, on the books of Henry II., as representing "Diana," is really meant for two C's, representing "Catherine."[1] But this is only one example out of many. It is easily imagined that a book marked with the crest of a climbing adder must be from Colbert's library, the "coluber" being his *arme parlante;* while one with a squirrel and the motto *Quo non ascendam*, belonged to Fouquet's binding. Books with a golden eaglet and the motto *Dieu aide au premier baron Chrétien*, come from the Montmorency library; those with gold fasces on a ducal mantle from that of the d'Harcourts; three rowels or, beneath a lion passant, from that of the Maréchal de Villars; a lily-stalk points to the d'Ormessons; a greyhound to the Nicolais; a gold cross upon beautiful morocco to the Maréchal de Castries; while the double cross of Lorraine upon the back and corners of a book indicates that it comes from the library of Stanilaus, of Lunéville. These crests are easily recognised, but there are others which are perfect enigmas. Even those learned in heraldry cannot at a first glance recognise that an *écu losangé* surrounded by a wreath of flowers upon an *ermine mantle* shows that these books belonged to the Duchesse d'Aiguillon. They are even tempted to imagine it a mistake, for an *écu losangé*, peculiar to a woman's crest, does not seem to correspond with the *ermine mantle*, a symbol peculiar to the peerage; but it is correct, because the Duchesse d'Aiguillon was a peeress of France. Books decorated with a mass of *armes croisées* naturally appear to have belonged to the Gondi family; but when they are surmounted by a ducal coronet and surrounded by the *cordelière* of a widow, it is difficult to attribute them to the right owners.

[1] See MM. Michel, *La Reliure Française*, page 63.

Few are aware that these books belonged to the Duchesse de Lesdiguières, under her name of Paolo di Gondi, who had a magnificent library in her hôtel in the Rue de la Ceresaie.

The armorial bearings of women are always puzzling. Equally so are the fictitious armorial bearings and *armes parlantes* used by amateurs in preference to their true crests. A guess can be made at the meaning of the gold sardines on the corner and back of M. de Sartine's books, and the golden butterflies scattered upon those collected by M. Papillon de la Ferté, which nearly all relate to the theatre; but it is less easy to understand the negro's head and a black grape that M. Lenoir adopted as *armes parlantes.* The golden bees, with this motto round their hive, *Piccola. Si. Ma. Fa. Pur. Gravi. Le. Ferite,* (It is small, yet it makes great wounds,) with which the Duchesse du Maine decorated the books in her library at Sceaux, is quite a fanciful emblem, which she adopted because, on June 11th, 1703, she founded the order of the *Mouche à Miel.* Amateurs have often chosen crests so similar to each other, that it has led to the greatest confusion; and a mistake as to the first owner of a book involves also great mistakes as to its value. The books, for example, which belonged to M. de Villette—though bearing somewhat the same arms—are not half so valuable as those which were the property of Madame de Pompadour, for her books were all well chosen and carefully bound by Biziaux, a well-known binder of the time.

At the end of the seventeenth century Guillaume Colletet, a poor poet, contrived to collect a number of very beautiful manuscripts, which he invariably marked with a private cipher, showing him what price he paid for them. His son Jacques Colletet, speaking of his books, says—"They are

X.

ELOGE DE HENRI II., ROI DE FRANCE.

Printed in Paris by Vascosan in 1560.

Binding of the middle of the XVI. Century.

X.

all marked in an especial manner; I learnt the secret of some of them when his library was sold."

Diana possessed a splendid library at the château of Anet. At her death it was preserved, its treasures, however, being unknown. In 1723, when the Princesse de Condé, to whom Anet belonged, died, the books were put up to auction. Their description attracted amateurs, amongst others, M. de Sardières, son of Madame Guyon. He bought several volumes at this sale, as was seen in 1759, when, after his death, his books were sold. In the catalogue, the librarian, Barrois, did not forget to mention which volumes came from Anet. We find from his catalogue that many of the magnificent books which Henry II. had inherited from his predecessors he gave to Diana. Amongst others, she thus became possessed of the *Bible Ystoriaux* of Guyart Des Moulins, presented to King John, and upon the fly-leaf of which was written, "*A moi jehan roy.*" This valuable book passed to the Library of the Duc de Berry, and was thence restored to the Royal library, until Henry II. gave it to Diana of Poitiers. She also possessed the beautiful manuscript on vellum containing the first four decades of Titus Livius, translated by Pierre Bercheux, prior of St. Eloi, Paris—the binding of which is somewhat eccentric. In the centre of the boards is placed the scutcheon of Charles de Bourbon, in bronze relief, and his monogram, also in bronze, at the eight corners, the book having first belonged to him.

In 1555, Dénis Sauvage, Seigneur du Parq, published two folio volumes at Lyons, being a translation of the *Histories of Paolo Jovio.* He had a copy bound for the king with his bust engraved in gold on a medallion at each corner, with "*Ex voto publico,* 1552," placed round each.

This book passed at once into the possession of Diana of Poitiers at Anet, where M. de Sardières discovered and bought it. In M. Cigongne's library there is a Psalter stamped with Diana's arms and having chased and gilt edges. Books of the most varied description were to be found at Anet: side by side, for instance, are copies of Saint Basil and Saint Epiphanius, bound in lemon morocco, with Diana's arms, silver clasps and knobs ; and profane works, such as three collections of *Chansons et Motets.* (*See Illustration.*)

The importance of many of the bindings of Henry II.'s reign make us regret that we know so little of the artists who produced them. MM. Marius Michel, in *La Reliure Française,* recently published, refer to one of them whose work is distinguished by surpassing excellence. One of these bindings—of which a photograph is given—is in the Mazarin Library, and covers a superb folio called *Pandectarum Iuris Florentini.* Another, in the National Library, is one of those rare volumes of Henry II. which have not emblems. It is Herold's *Originum ac Germanicarum Antiquitatum Libri,* Bâle, 1557. The arabesque is in silver, the centre in gold. The same obscure artist also worked for Francis II., and to him may possibly be referred the *French Bible,* published at Lyons in 1558, which is one of the most beautiful and curious bindings of the sixteenth century. It was executed for Nicolas Fumée, afterwards Bishop of Beauvais, whose ancestor, Adam Fumée, Chancellor to Louis XI., possessed a splendid library, and is remarkable as one of the few specimens of this period which are ornamented with mosaics of inlaid leather. The arabesque is red, on a fawn-coloured ground.

Most of the books that belonged to Louis XII. of France

XI.

RECUEILS DE CHANSONS ET MOTETS.

With the Arms and Monograms of

HENRI II. and DIANA OF POITIERS.

Binding of the middle of the XVI. Century.

XI.

were of foreign origin, and so give us no clue to the state of bookbinding in France during his reign. It was long believed that a number of manuscripts with miniatures, now in the library in the Rue Richelieu, in the original bindings of coloured velvet, had been made expressly for Louis XII., and, as they were extremely beautiful, it was imagined that the king was a lover of books; but this idea was dispelled by a discovery made by M. Van Praet in examining the volumes. He found that beneath the arms of the King of France were other arms more or less cleverly effaced—no doubt being those of the first possessor. He sought further, and discovered that Louis XII. had only bought these books, which had been written, illuminated, and bound for the rich Brugeois Louis, at whose death the king had bought the entire collection. This collection was removed to Fontainebleau, in 1544, by Francis I. Another portion of Louis XII.'s library belonged to the Duke of Milan, which he obtained possession of after the victory of Novara, and which contained volumes of the Visconti and Sforza libraries, amounting altogether to no less than a thousand Greek, Latin, Italian, and French manuscripts.

Anne of Brittany also had her own collection, but little can be gathered from it, as her books have been re-bound in more modern fashion; for example, her magnificent *Livre d'Heures* now appears in the gloomy black fashionable for religious books in the time of Louis XIV., and in striking contrast to the interior of the book, which is in the richest style of the fifteenth century. The two silver-gilt clasps bearing Anne's initials, and adapted to the modern cover, are all that remain of the original binding, for which Guillaume Mesnager, the merchant of Tours, provided the red velvet for "xx. sols tournoys!"

A few of the volumes in Anne of Brittany's library are from the press of the celebrated Antoine Vérard, who presented them to the queen in person, as we see by a miniature at the commencement of a copy of Æsop's *Fables*, representing Vérard on his knees, holding up the book to Anne. Like all books produced by Vérard, this came from his warehouse complete, carefully printed and richly illuminated and bound, for he was privileged to combine all branches. One of his bills to the king proves this. We constantly meet with such entries as this—"For the printing, binding, and gilding of the aforesaid books, lxx. sols;" and others contain charges for parchment and printing.

Les Cent Histoires de Troye, by Christienne de Pise, was published by a Frenchman in 1523, and bears on its title-page the following:—"Imprimé à Paris par Philippe Le Noir, libraire et relieur juré en l'université de Paris." Thus it appears that Le Noir was privileged to combine the printing and binding of books.

Estienne Roffet was binder to Francis I. The beautiful copy of the *Decameron*, translated by Antoine Le Maçon in 1545, in the National Library, is one of his books, and an excellent example of his binding. He, however, was not a *printer*, but only bound and sold books. Another bookseller of the same name lived at this period, but he only sold and did not print books. He was surnamed Le Faucheur, by way of distinction, but mistakes were not always avoided.[1]

[1] It seems probable that there were two Roffets living at the same time, both of whom were surnamed Le Faucheur. While Pierre Roffet was only a bookseller, Estienne Roffet worked for Francis I. as *peintre enlumineur*, towards 1538; and in this capacity probably executed designs for books without being actually a binder. (See MM. Michel *La Reliure Française*, page 22.)

XII.

RELATION DES FUNERAILLES D'ANNE DE BRETAGNE.

ORIGINAL MANUSCRIPT, 1514.

Binding of the middle of the XVI. Century.

XII.

The widow Nicole Vostre and Geoffroy Tory printed for him. On a small octavo of 1532, *Jehan Marot*, we read—"*Impirmé pour Pierre Roufet* (sic) *dit le Faulcheur par Maistre Geofroy Tory.*" This skilful artist usually placed his sign, "*Le pot cassé*," upon books which, although bound by him, were printed by others. A Book of Hours of about this date bears his emblem stamped in gold.

The books of Francis I. were bound with the arms of France and a salamander, and the letter F stamped in gold and silver. They had also the motto *Nutrio et extinguo*, which, as we learn from an Italian medal, struck in the king's youth, was meant to signify "I cherish the good and I extinguish the evil." Those books which were bound for the Dauphin during the life of Francis have a dolphin in addition to a salamander.

In the short reign of Francis II. there occurs a break in the history of French bookbinding, during which no remarkable work seems to have been produced. This was possibly owing to the Huguenot persecutions (1562–1570); but towards the end of Charles IX.'s reign there were introduced those geometric patterns with wide compartments—differing widely from all that had appeared before—which served as a framework for the dismal emblems of Henry III. In his reign bindings assumed all their former richness and elegance. So common did it now become to have luxuriously bound books, that in his sumptuary laws he makes particular mention of them.

By a law of March 24th, 1583, Henry III. forbids the bourgeois to wear precious stones in their dress, but permits them to decorate their books of devotion with diamonds, not exceeding four; the nobility were permitted to have five; and princes were allowed as many as they pleased. A royal

declaration of September 16th, 1577, is more stringent, and appears aimed less at richness of binding than against the profusion of ornament which is offensive to good taste. He permitted the titles of the book to be printed in gold, the edges to be gilt and lines of arabesques to be traced in gold, but forbade massive gold plaques to be attached to the covers. The king did not stay the progress of art, and even permitted amateurs to indulge in rich bindings on the sole condition that they were suitable. As a result of the royal mandate, greater simplicity and good taste became general among French collectors, who, in common with those of England, renounced the heavy style of German binding, with its elaborate ornament, and lavish gilding, the designs for which were frequently prepared by Holbein and his scholars. A certain Gilles de Geu is mentioned in old records as one of the few amateurs who adopted this style. He possessed a *Terence* by Robert Estienne, of 1538, and, not content with having a gold border to the binding, he had his name engraved upon the cover in Latinized fashion, EGIDIUS IGNEUS.

Among the books offered by their authors to Catherine de Medicis, the *Treatise on Astronomy,* of the Scotchman, J. Bassantin, 1567, is an excellent specimen ; but it is surpassed by the copy of the first edition of the *Mémoires de Martin du Bellay,* 1569, the most costly gem of the Motteley collection in the Louvre. It is a folio bound in red morocco, with monogram and cyphers ; the device of the widowed queen appears on it under the form of a mountain of quick-lime watered by a shower of tears, above which floats a scroll with the words, "*Ardorem extincta testantur vivere flamma.*" Almost all Catherine de Medicis' beautiful books are ornamented with her monogram and with paintings. Amongst

XIII.

EXAMPLE OF BINDING

FROM THE LIBRARY OF ANNE DE MONTMORENCY.

CONNETABLE DE FRANCE. DIED 1567.

In the Collection of M. A. F. Didot.

XIII.

them is the beautiful copy in quarto of Du Haillan, *De l'Estat et succès des affaires de France*, belonging to M. Cigongne. This was no doubt a presentation copy. Catherine had many such books, which cost her little but thanks. Those which had belonged to the Maréchal de Strozzi, and which she added to her own collection, cost her even less. According to Brantôme this Strozzi library was "considered worth more than fifty thousand crowns on account of the rarity and beauty of the books which it contained," and was long coveted by Catherine de Medicis. Upon the death of the Maréchal she took possession of it, with the promise of recompensing his son and paying some day; but, adds Brantôme, "he never received a single sou." Catherine kept a staff of court bookbinders, who vied with each other in producing beautiful covers.

Lacroix, in his *Arts in the Middle Ages*, mentions a singular binding which was invented by Henry III. after he had instituted the order of "Penitents." It consisted of a death's head and cross-bones, tears, crosses and other instruments of the Passion, gilt or stamped on black morocco leather, and having the device *Spes mea Deus*, with or without the arms of France. This doleful style by no means precluded ornamentation.

The most lugubrious binding is to the memory of Mary of Cleves, Princesse de Condé, with whom Henry, then Duke of Anjou, was in love. In the midst of tears and fleur-de-lys are placed gilt skulls; the words *Memento mori* are written on the centre of the cover, while a little lower the word *Jesus* occurs, and on the other cover *Marie*. Matthieu, the historian, relates that when the Duke of Anjou was compelled to appear in public after the Princesse de Condé's

death, he wore the deepest mourning covered with funeral emblems and death's heads. He ordered ornaments of this description for his shoe-ribbons and points, and paid Souvray six thousand crowns for the mournful embellishments he resorted to. He was a little more reasonable in having them upon his *Book of Hours*.

The death's head with the words *Spes mea Deus* is more often found than with *Memento mori*, though the latter is found upon books which did not belong to Henry III.'s library. It was to be seen upon a *Cicero* at the Double sale, beautifully bound in green morocco, equal in richness and good taste to any of Grolier's best volumes. At times the words were omitted, the funeral emblems alone being retained.

The different emblems adopted for the bindings of books were often suggestive of the names of those for whom they were intended. In some instances we find golden daisies on books from the library of the daughter of Henry IV. and his first wife Catherine, which has often occasioned their being confused with those belonging to Reine Margot.

Marie Stuart does not appear to have had any particular emblem, but simply to have had her books bound in black as a sign of mourning and imprisonment; most of them were religious works. In the library at Lille there is an *Office of the Virgin*, Paris, 1574, in 8vo., in the original binding of black morocco. Another of hers was found at Niort, taken there by some descendant of the Scotchman Blackwood; and a Bible, with an inscription in Marie Stuart's own hand, was sold at the Sylvester sale, in April, 1811.

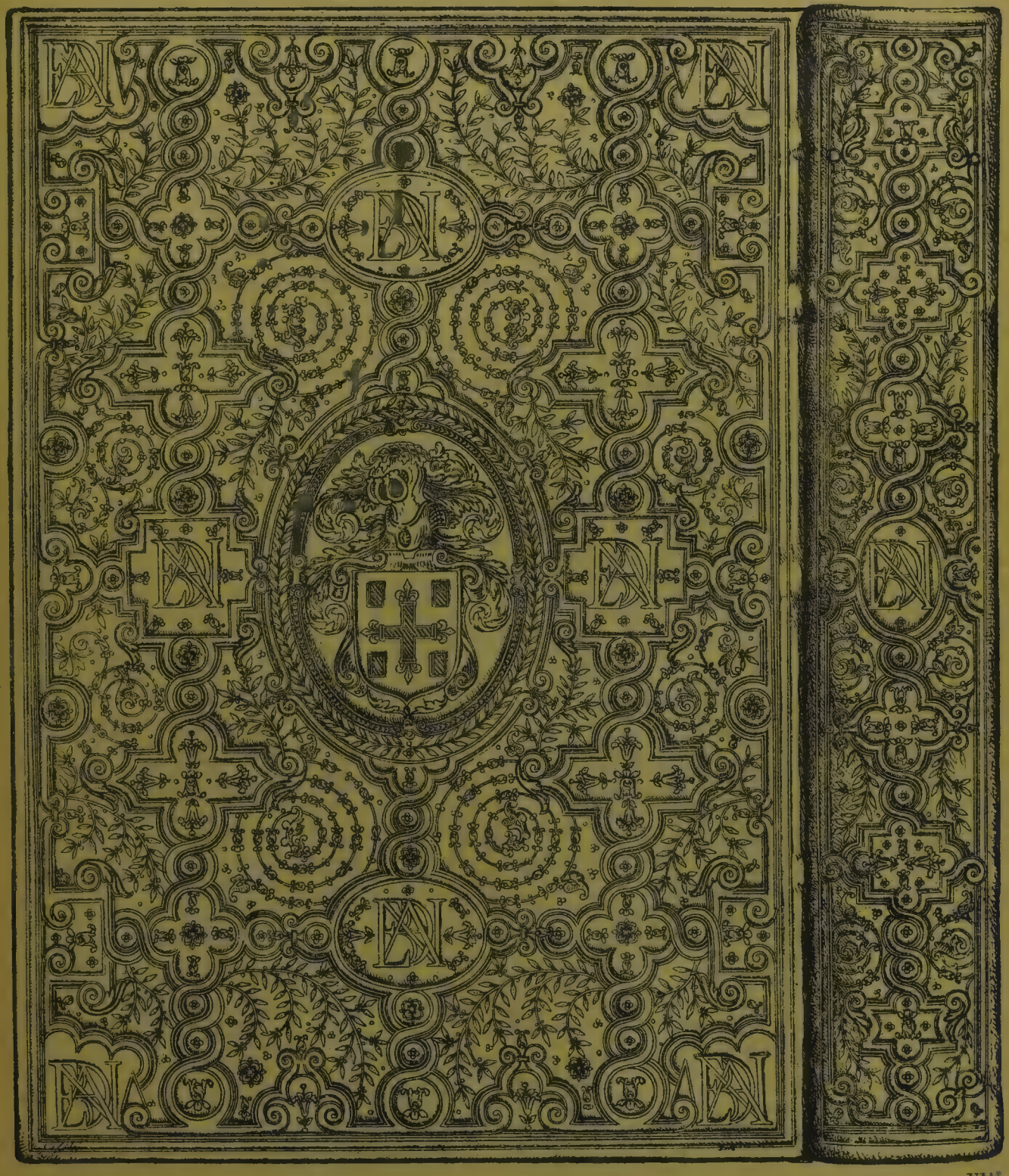
The library at St. Petersburg contains the most valuable book belonging to the Queen of Scotland. It is a *Book of Hours*. The first binding, made before the days of her

XIV.

LES ORDONNANCES DE LA VILLE DE PARIS EN 1582.

Binding of end of XVI. Century.

FROM THE LIBRARY OF ETIENNE DE NULLY.



mourning, was of "red velvet with platina covers, the clasps garnished with precious stones," as we read in the inventory made after her death. This binding has disappeared, giving place to a hideous cover of brown leather, clumsily made by some binder who, to complete his piece of vandalism, has also destroyed the wide margins covered with inscriptions and verses. A sufficient number of lines, however, remain to make the book still readable.

CHAPTER III.

BOOKBINDING IN GERMANY AND ENGLAND IN THE SIXTEENTH CENTURY.

WHILE Italy was remarkable for its gold tooling, binding in stamped leather was brought to perfection in Germany —where the fine arts were so conspicuous at the same period— and to some extent in Holland, Flanders, and Belgium. In the first instance, the designs stamped on the leather were of the simplest description, and merely intended to conceal the bareness of the hide. They consisted of a few ordinary straight lines, perpendicular or diagonal, and some simple ornaments. Afterwards, an elegant artistic taste came into play, and many of the stamped calf, vellum, and pigskin covers became, thanks to the designers of the blocks, marvels of delicate treatment. Considerable variety came to be displayed in the designs; and portraits, and other illustrations of the contents of a book, were often stamped upon its cover. We have already, in treating of the early employment of leather, spoken of the interest attaching to these stamped covers, as introducing impressions decidedly prior to the oldest engravings on paper. Besides this, they often reproduce copies of ancient engravings, the originals of which have since perished. All this ornamen-

tation was blind work, and the scrolls, flowers, and mottoes were only shown by their slightly elevated surface over the rest of the cover.

In Germany, as in other countries, a great impetus was given to binding by the invention of printing, but the older style persisted longer there than anywhere else. Up to the beginning of the sixteenth century German binders made use of knobs and clasps of metal to their leather bindings, and the design marked on the leather was frequently carried out on the clasps. Joseph Scaliger (born in 1540) mentions in his *Scaligerana* that his grandmother possessed a Psalter printed at Dordrecht, which was bound in a wooden cover two fingers thick. The upper board contained a concealed hollow in which lay a silver crucifix.

The earliest stamped leather bindings date from the beginning, and the earliest with title lettered on the back from the end of the fourteenth century. About this time some remarkable work was produced in Utrecht. Binders from this place afterwards settled at Bruges, Cambray, and other places in the Low Countries, and some of the marks of the binders, and their books, can be identified from the archives. The fact of many similar designs occurring at Basle and other places, is accounted for by the practice which prevailed of selling the tools of these binders at their death. A specialty of Nuremberg and Bruges was the style called *Cuirbouilli.* This kind of binding was remarkably durable and light, no boards being used in it: there are specimens of it in the Germanic Museum at Nuremberg, and the Imperial Collection at Vienna.

During two centuries, progress among the German book-binders was very slow, but with the sixteenth century, the

great era of binding in Europe, they considerably advanced in taste and skill. The Emperor Charles V. was content to adopt the blind impressed sides, but these were shortly followed by magnificently gilt and ornamented volumes, bound for the Emperor Maximilian and other princes of his family. The *Laws of Nuremberg*, which were printed in black letter in 1566 were thus bound for him in leather, with gold and silver, ornaments. The princes of the house of Bavaria were liberal patrons of the bookbinder's art, and one of them, Duke Albert, was so fond of fine bindings, that he formed in his palace a kind of bibliopegistic academy, in which books were splendidly gilt and ornamented under his own inspection, from designs furnished by able and learned artists.

In the Munich library there are four splendid folio volumes, belonging to the sixteenth century, the *Seven Penitential Psalms*, which have portraits of the writer, musician, painter, and bookbinder concerned in their production. The name of the binder is Gaspar Ritter. The books are bound in red morocco variegated with colour, and secured with clasps.

While the French bookbinders of this period seldom placed their names upon their books, and are thus little known, those of Germany and Flanders more often recorded their names on their work. We are thus told that Cornelius the bookbinder, was employed by Lawrence Coster, at Haarlem. Clement Alisandro, who bound for the Duke of Cleves, in 1510, placed his monogram, and even his name in full, upon a copy of the *Pragmatica Sanctio*, from the press of Philippe Pigouchet, of Paris. A very curious binding of stamped calf, with a representation of St. Agatha, made for a religious book and afterwards transferred to a copy of Rabelais, bears the name of Pieter Keyser, in the Latinized form of Pietrus Cæsaris.

GERMAN BIBLE. *Plate XV.*

NOW IN THE NATIONAL MUSEUM AT NUREMBERG.

Binding of the end of the XV. Century.

A proof of the richness and elegance of the Flemish binders is afforded us in the books from the library of the "Grolier of Bruges"—Marc Lauwrin, of Watervliet, whose name was latinized into Marcus Laurinus. At the Double sale, there was a copy of *Ciceronis Orationes, volumen primum*, of Simon de Colines, 1543, which left nothing to be desired. Its binding was of black, red, and white leather. Laurinus often placed a motto upon his books which he frequently varied. On a *Blondus*, sold at the Libri sale in 1859, he had written in allusion to Watervliet, *Vita ut aqua fluens humana.* On his *Lucretius*, printed by Aldus in 1515, belonging to M. Renouard, is written, *Virtus in arduo*, surrounded by a laurel wreath. Often, following the example of Maioli and Grolier, he added the words, M. LAURINI ET AMICORUM.

Among some blind-tooling of roses and eagles on an Augsburg binding of the fifteenth century, we read, Andres Jüger, evidently a binder: the inscription made use of by Ludovicus Bloc has been noticed before.

Another name is that of Jean Rychenbach, the chaplain of Geislingen, in Suabia. He bound his books in stamped pigskin, studded with copper nails, and placed his full name on them. Amongst other volumes from the hand of this clerical bookbinder there are a copy of the *Apocalypse* and *Bible for the Poor*, dated 1467; a Latin *Bible*, of Eggestyn, dated 1469; a copy of *St. Jerome*, of Mentelin, 1470; and another copy of the same book without date. This latter volume, which is as valuable as any in the National Library, was bought at Cardinal de Loménie's sale for the then enormous sum of 1,195 francs 15 sous. It is bound in pigskin, with eight corners of gilt copper. On the upper side is this inscription in Gothic characters, stamped with a hot tool:—

MOROCCO BINDING OF THE SIXTEENTH CENTURY. *Plate XVI.*

AFTER A DESIGN BY HANS HOLBEIN?

Now in the Imperial Library, Vienna.

of the copyists in red capitals upon the last page tell us that the artists who worked for Corvinus were Italians. The second manuscript is a *Roman Missal*, with miniatures by Attavante. The third, *Claudii Ptolomæi geographia, Lib. viii.*, has its beautiful ornamentation unfortunately injured by damp. The fourth manuscript contains, besides four treatises in Italian, the *Tractatus Pauli Santini Ducensis de re Militari*, with figures of men-at-arms. On the title-page is an inscription, from which we learn that M. de Girardin, French ambassador at the Porte, succeeded in obtaining the manuscript from the Seraglio Library in 1688. This, therefore, was one of the volumes carried to Constantinople and mutilated by the Turks; all the gold in the coats of arms and the binding having been ruthlessly torn away.

BOOKBINDING IN ENGLAND IN THE SIXTEENTH CENTURY.

In England, bookbinding was rather backward as compared with other countries. Most of our kings have shown some taste in the ornamentation of their bindings, and some of our queens have embroidered their books with their own hands. The fashion of introducing embroidery into the binding of books appears to have been general in the fifteenth and sixteenth centuries; probably it succeeded the introduction of velvet. The first mention we find of velvet on an English binding is in the will of a Lady Fitzhugh in 1427, who bequeathed several books to her children:—"I wyl that my son Robert have a *Sautre* covered with rede velvet, and my doghter Marion a *Primer* cou'ed in rede, and my doghter Darcy a *Sauter* cou'ed in bleu, and my doghter Mal-de-Eure a *Prim'r* cou'ed in bleu."

Some curious particulars concerning bookbinding can be gleaned from the wardrobe accounts of Edward IV. In 1480, Piers Bauduyn, stationer, was paid 20*s.* for the binding, gilding, and dressing of "a booke called Titus Livius," as well as similar sums for other books. For binding and dressing, without gilding, his charge for three books was 6*s.* 8*d.*, and for dressing alone two books he received only 3*s.* 4*d.* These sums did not form the total expense of the binding, for velvet, silk, tassels, buttons, clasps, nails, &c., were delivered to the binder for the covering or ornamentation of the book, out of the wardrobe stores. Alice Claver, silk-woman, was paid xiv*d.* for an ounce of sewing silk, and sundry other sums for blue and black silk, figured crimson satin, laces, &c. The coppersmith also received iii*s.* for each pair of clasps of copper and gilt with roses upon them, and v*s.* for each pair of clasps with the king's arms upon them. Books of this kind,

> "Full goodly bounde in pleasaunt coverture
> Of domas, satyn, or els of velvet pure,"

were employed in binding the books of our Royal Family for a long time after leather had come into general use. Many specimens of velvet-covered volumes, embroidered with patterns in coloured silks and gold twist, have lasted down to our time. The reign of Elizabeth is particularly rich in them. The queen herself used to work covers with gold and silver threads, spangles and coloured silks, for Bibles and other devotional books, which she presented to her maids of honour and her friends. She frequently carried a little volume of Prayers suspended by a chain at her side.

In the *Art of Needlework*, the Countess of Wilton says that the earliest specimen of needlework binding is in the British

Museum, and is *Fichetus* (*Guil*) *Rhetoricorum Libri tres* (*Impr. in Membranis*) *4to. Paris ad Sorbonnæ*, 1471. It is covered with crimson satin, on which is wrought with the needle a coat-of-arms, a lion rampant, in gold thread, on a blue field, with a transverse badge in scarlet silk. The minor ornaments are all worked in fine gold thread. Next in date is *A Description of the Holy Land*, in Henry VII.'s time, which is bound in rich maroon velvet; the royal arms, the garter and motto are embroidered in blue on a crimson ground, while the *fleur-de-lis*, leopards, and letters of the motto are in gold thread.

The Bodleian Library possesses a volume of *The Epistles of St. Paul* (black letter), the binding of which was embroidered by Queen Elizabeth. Latin sentences are round the border. The "Worshipful Company of Broderers" has a New Testament in black letter, which was published in 1565. The cover is embroidered, and is evidently a restoration of the original. On one side, in raised letters, is inscribed, "This Testament was new bound and embroidered in the year of our Lord 1704." At the church of Broomfield, in Essex, a Bible which belonged to Charles I. (dated 1629) is to be seen. It is a folio, bound in purple velvet, the English arms richly embroidered in raised work on both sides, and on the fly-leaf is written, "This Bible was King Charles the First's, afterwards it was my grandfather's, Patrick Young, Esqre., who was library keeper to his Majesty; now given to the Church at Broomfield by me, Sarah Attwood, Aug. 4th, 1723."

In the British Museum there is Archbishop Parker's *De Antiquitate Britannicæ Ecclesiæ*, 1572, which is richly bound in green velvet, embroidered with animals and flowers, in green, crimson, lilac, and yellow silk, and gold thread. In

the same collection is a Bible bound for James II., which bears his initials on the cover, surmounted by a crown, and surrounded by borders of laurel; the four corners being filled with cherubin.

Leather bookbinding may be said, generally, to have come into use in England with the invention of printing, and to have brought with it the art of stamping with gold and blind tools. The earliest of these tools generally represent figures, such as Jesus Christ, St. Paul, the Virgin, coats of arms, legends, and monograms, according to the contents of the book. Afterwards, the bookbinders attempted to produce little pictures, if we may so term them, with gold tools, but these are quite beyond the capabilities of brass blocks.

The earliest bookbinding that we find with heraldic ornament was about the time of Henry VII., when we find the royal arms supported by two angels, the heraldic badge of the double rose and pomegranate, the *fleur-de-lys*, the portcullis, the emblems of the Evangelists, and small ornaments of grotesque animals. There are in the British Museum and in the Record Office many English bindings which were undoubtedly executed in the time of Henry VII. In the Manuscript Department of the British Museum there is a large folio manuscript, bound in white skin stained pink, and stamped with large roses and dragons in a floreated frame. This volume is supposed to have been produced at Winchester in the fourteenth century, in which case it is an early specimen of an elaborate piece of leather binding.

The art of printing became general in England in 1477, when William Caxton's press was set up in Westminster Abbey,[1] but its progress cannot have been very rapid, as in

[1] According to some authorities, Caxton's first press was at St. Albans.

XVII.

EMBROIDERED COVER

Of a Book printed at Augsburg in 1613.

BOUND IN MAROON VELVET, EMBROIDERED WITH GOLD THREAD.

In the South Kensington Museum.

XVII.

1483 an act was passed which declared that, "All strangers reparyng into this realme, myght lawfully bring into the said realme prynted or wrytten books, to sell at their libertie and pleasure." The earliest printed books were large or small folios, or at least quartos, smaller sizes only coming into use much later. English bookbinders are very rarely mentioned in the chronicles of the fifteenth and sixteenth centuries. It appears that all the processes belonging to a printed book were executed by the printer, and that the binders whose names occur were employed both by booksellers and printers. Thus Dibdin describes a copy of the "Mazarin Bible" which "exhibits the central and corner bosses upon the stamped calf-covered boards, into which it was originally placed, possibly under the superintendence of old Fust himself."

Caxton was not a very excellent binder, the designs on his books being of quite a simple character, and much inferior to contemporary work abroad. His ordinary pattern consisted of diagonal lines crossing each other, and forming lozenge-shaped compartments, in which were dragons and roses.

Pynson stamped his books with his device, as did also Wynkyn de Worde, who employed Nowell, a bookbinder in Shoe Lane, and another named Alard. Some of these worthies are thus spoken of by Pope, in his *Dunciad*:—

> "There Caxton sleeps, with Wynkyn at his side,
> One clasped in wood, and one in strong cow-hide."

English bindings of the sixteenth century are neither numerous nor remarkable, although Holbein[1] and other artists of the day made many designs for the covers.

[1] Several designs for bindings by Holbein are in the Print-room in the British Museum.

Henry VIII. had the papers relating to his Chapel magnificently bound; and in the Muniment-room of the Abbey is a set of books belonging to the same period, bound in velvet, now discoloured with age, which have the Tudor roses and arms of the Abbey in gilt metal. In the Chapter House of St. Paul's there are some books of a similar character, but more splendidly bound. They relate to penalties for non-performance of indentures between Henry VII. and the Abbot and monks of Westminster, for the celebration of religious services for the good of the King's soul and of all other Christian souls.

About the year 1538, Grafton the printer undertook to print the great Bible. Not finding sufficient men or types in England (another proof of the slow progress made in this country), he went to Paris and there commenced it. He had not, however, proceeded far, before he was stopped in the progress of the heretical book, and he then brought over to England the presses, types, printers, and binders, and finished the work in 1539. The edition consisted of 2,500 copies, one of which was set up in every church in England. Within three years there were seven distinct editions of this work, which, supposing each edition to consist of the same number of copies as the first, would amount to 17,500 folio volumes. The binding of so great a number of books would alone give some importance to the art of bookbinding at that period.

A copy of *Herodotus* bound by Jean Petit, in Paris, in 1510, was exhibited in Ironmongers' Hall in 1861. The binding consisted of oak boards covered with leather, the sides of which are enriched with devices. On the obverse are the arms of Henry VIII., and shields bearing the cross of St. George and the arms of the city. On the reverse cover is

the Tudor rose, supported by two angels. At the base is the pomegranate of Spain, and in the upper corners the sun and moon. A scroll surrounds the rose bearing this motto :—

> Hœc . rosa . virtutis . de . cœlo . missa . sereno .
> Eternu . florens . regia . sceptra . feret.

This has been rendered as follows :—

> "This virtue's rose, from heaven serene sent down,
> Should, ever blooming, bear the royal crown."

The "rose" referred to Katherine of Aragon, wife of Henry VIII.

The same arms and motto are to be met with on several specimens, as, for instance, a vellum manuscript by Skelton, which is in the British Museum. Skelton himself was a great admirer of the bookbinding of his time, as may be judged from the enthusiasm with which he refers to it in the following verses :—

> "It would have made a man hole that had be right sickly,
> To behold how it was garnished and bound,
> Encoverde over with golde and tissue fine."

The first Englishman who did work in bookbinding that could at all compare with that produced abroad, was John Reynes, bookseller and binder to Henry VII. and Henry VIII. He resided at the "George," in St. Paul's Churchyard, and was an artist of some mark. His devices consisted of two small shields, with his initials and monogram, and these he usually introduced in a large design. Several of his bindings are to be seen in the British Museum. In a show-case in the Manuscript Department is a good specimen, in stamped leather, with an ancient ivory of the Crucifixion (fourteenth century work) let into the upper cover. The leather and

pattern are very roughly cut into for the purpose. The volume has Reynes's monogram on the side, and a very elaborate back. M. Libri, in a note to his Catalogue, remarks :—"In some of the most elaborate of Henry VIII.'s blind-tooled books, the instruments of the Passion are accompanied with the inscription, '*Redemptoris mundi arma*,' a curious application of heraldry to the bibliopegistic art by the king's binder, John Reynes, to whom this device is attributed by Ames."

Other binders of this period whose names have come down to us, are Michael Lobley, William Hill, and John Toye. Thomas Berthelet, the king's printer, also bound largely the books he sold to Henry VIII. Most of the work done for Henry VII. and his son was in blind-tooling, of a bold and effective character, but with little pretension to good art.

In the twenty-fifth year of Henry VIII., (1533,) an Act of Parliament was passed, in the interest of English bookbinders, which was not repealed until the twelfth of George II., by which it was enacted :

"That no persones, recyant or inhabytaunt within this Realme, after the seid feast of Christemas next comyng, shal bye to sell agayn any prynted bokes brought frome any partes out of the Kynges obeysance, redy bounden in bourds, lether, or perchement, uppon payne to lose and forfett, for every boke bounde out of the seid Kynges obeysance, and brought into this Realme and bought by any person or persons within the same to sell agayne, contrary to this Act, vj*s.* viij*d.*"

In the reign of Edward VI., Grolier patterns were introduced into England, and became very popular. The specimens that have come down to us are chiefly of an elaborate and very artistic character. It is a question still undecided whether this work was done by Englishmen, or whether foreigners were

brought over to supply materials for the refined taste of the upper classes. The British Museum has a copy of *Xenophon*, that belonged to Edward VI., which is probably of French workmanship. It is ornamented with Tudor roses, and the effect is very fine. In the same Museum is a very elaborate binding of a book that once belonged to Queen Mary I. It is in Gothic style, with painted leather, and painted arms in the centre of the side. A reference to the Household and Wardrobe accounts of the time shows that considerable sums were paid for the binding of these books, but the names of the binders are seldom or never given. An attempt has been made to associate one choice piece of binding with the name of an eminent printer. In the British Museum is the presentation copy, from Fox, the martyrologist, to Queen Elizabeth, of *The Gospels of the Fower Evangelists. Printed by John Daye*, 1571. It is bound in brown calf, with a centre block, and corners inlaid with white kid, or morocco. The royal arms and E. R. are tooled on the calf, which is also beautifully studded with gold. There is a pleasing design worked on the white leather, in which the initials "I. D. P." are introduced. Mr. Charles Tuckett, who gave a plate of this in his *Specimens of Ancient and Modern Binding*, expresses the opinion that these may be intended to stand for "John Daye, printer."[1]

Robert Dudley, Earl of Leicester, made a good collection of books, which bore his device—the bear and ragged staff. (*See plate.*) In many instances the binding is plain, and the device alone appears on the side, but in some there is a

[1] This conjecture, however, is rendered more than uncertain by the fact that, in the British Museum, there is another book, presented to Queen Elizabeth, which has a similar binding, but which was not printed by Daye.

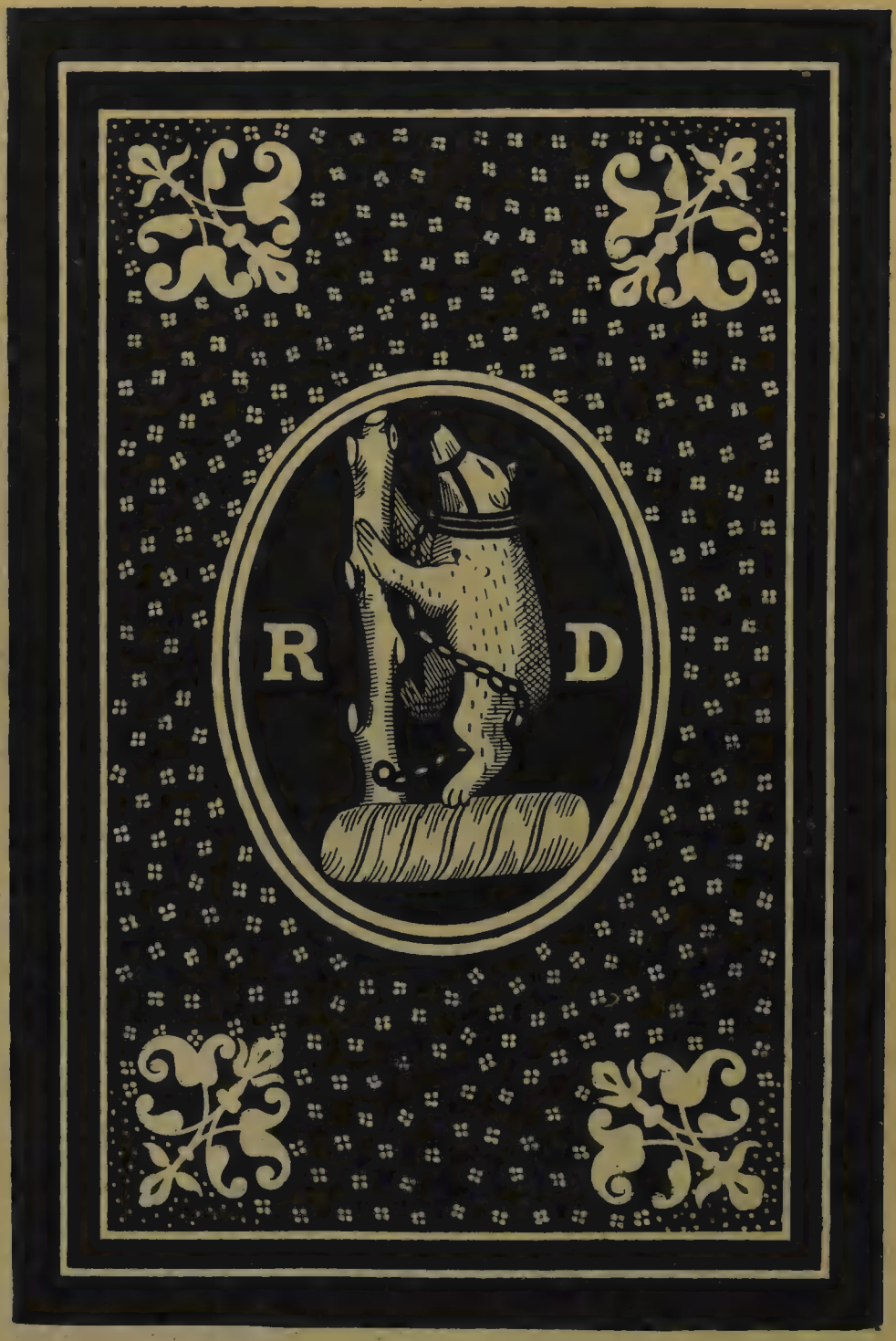


PLATE XVIII.

EXAMPLE OF BINDING.

FROM THE LIBRARY OF ROBERT DUDLEY, EARL OF LEICESTER

In the British Museum.

considerable amount of ornamentation. Fine specimens of binding have also come down to us from the libraries of such eminent men as Archbishop Parker and Lord Treasurer Burghley. Even the fierce Bothwell possessed some finely-bound books. A Scotch binding, bearing his arms and name, is in the pos session of Mr Gibson: the same gentleman has also an original Scotch binding, produced for Mary Queen of Scots, a *Chronique de Savoy*. It is a small folio, in brown calf, tooled in silver, with the Scottish arms and an M on the cover.

James I. was an ardent lover of good binding, and while still James VI. of Scotland patronised the binders of his native country. John Gibson, of Edinburgh, held the office of royal binder, with an annual salary of 20*l.* Scots; and if Mr. Tuckett is correct in ascribing to him a volume in the British Museum, bound in dark green Venetian morocco, he must have been a very good artist. This book, which is Thevet's *Hommes Illustres*, 1584, is ornamented with elegant gilt scroll work, with the royal arms in the centre. The British Museum contains many other magnificent specimens of work done for this king, some ornamented with thistles, and others with *fleurs-de-lys*, and, in certain cases, both are combined.

In the calendar of State papers there is an entry of a warrant, dated November 13th, 1609, to pay John Norton 173*l.* 16*s.* 4*d.* for binding sundry books, covered with velvet, &c., for the king's service; and on December 20th, of the same year, there is a warrant to pay Rob. Barker 310*l.* 14*s.* 8*d.* for printing and binding sundry books.

CHAPTER IV.

BOOKBINDING IN THE SEVENTEENTH CENTURY.

DURING the sixteenth century, bookbinding, as an art, had reached its highest development. The appropriateness, artistic taste, and thoroughness in workmanship which it then attained, have never been equalled in any succeeding period. Much beautiful work was, however, produced in England and France during the seventeenth and part of the eighteenth centuries. In Italy we find the art at this period beginning rapidly to decline.

In France, the last twenty years of the sixteenth, and the opening years of the seventeenth centuries, were distinguished by the remarkable style of decoration called *à la fanfare*. This name, which was only applied to it much later, arose out of a mere accident. *Fanfare* was the title of a book belonging to Charles Nodier, a well-known collector of the last generation, and Thouvenin, to whom it was entrusted to be bound, reproduced on it a design of this character.

The style itself probably arose in the way of reaction against the gloomy bindings of Henry III. Margaret de Valois, with her literary tastes, took a very intelligent interest in bookbinding, but in temperament she differed utterly from

PLATE XIX.

PRECATIONES EX VETERIBUS ORTHODOXIS DOCTORIBUS.

PRINTED AT LEIPSIC IN 1575.

Bound in blue morocco.

FROM THE LIBRARY OF PRESIDENT JACQUES AUGUSTE DE THOU.

With his Coat of Arms.

her brother. It was to please her that the French binders replaced the death's-heads of Henry with a dainty and fantastic profusion of flowers and foliage—the former consisting, in the books bound for her, of daisies endlessly repeated. One of these volumes, *Annæ Senecæ Tragediæ*, is now in the collection of the Earl of Gosford. It is bound in olive green morocco, elaborately tooled with golden daisies; on the centre of the obverse are three *fleurs-de-lys:* on the reverse a lily and hillock, with the motto, "*Expectata non eludet.*" Both motto and binding are well worthy of the princess.

The *fanfare* soon developed into a second phase, in which the foliage became more intricate and elaborate, the spirals and flowers more delicate and profuse. There were many examples in the library of De Thou. In yet a third style which belongs to the seventeenth century, the sprays of foliage are of various kinds and alternate with palms, while the compartments are filled with vases and small roulettes[1]—toolings distinctive of the seventeenth century. A striking example of this style is the "Roman Missal," printed at Cologne, in 1629, in the National Library.

Contemporary with the fanfare patterns were some beautiful bindings, much in vogue under Henry IV., in which arms played an important part. Grolier and Maioli only occasionally introduced arms into their bindings, but after Grolier's death, while the geometrical patterns affected by him were more and more eliminated, the binders employed by the royal family of France had to make arms, monograms, *fleurs-de-lys*, and

[1] *Roulettes* are so called because impressed by a wheel-like tool, the revolutions of which form the pattern. They should not be confused with the *dentelles*, or lace-like dottings, which are formed by the repeated impressions of a single tool.

many other devices, the main features of their designs. Under these new conditions they showed consummate taste in surmounting the difficulties of arrangement. By a judicious mixture and repetition of these ornaments they produced some of the finest effects of French binding. Nicolas and Clovis Eve obtained very beautiful effects by a quite novel treatment of foliage, as well as by an elegant repetition of special subjects.

There was still another modification which the fanfare had to undergo, about the time of Louis XIII. The new motive was suggested to binders by the manufacture of lace. The flowers and foliage were still retained, but to them were added the delicate gilt lines and mazy gold dots which so closely resembled lace-work. It is this pattern which we shall find taken up and improved by Le Gascon.

The most celebrated amateur and patron of bookbinding, at the end of the sixteenth century, was Jacques Auguste de Thou (better known to bibliographers by his latinized name, Thuanus). He was President of the Parliament of Paris under Henry IV., and distinguished as a great historian. He was also an intimate friend of Grolier. It was his son who was executed by Richelieu with Cinq-Mars at Lyons, in 1642. Père Jacob, in his *Traité des plus belles Bibliothéques*, speaks of the large number of books possessed by the President, all of which are bound in morocco or gilded calf-skin, which "is another extravagance in this Parnassus of the Muses."

In a letter to M. Pauline, Paris, M. Jérôme Pichon gives precise details as to the bindings of these books. From him we learn how many kinds of binding Auguste de Thou had adopted ; red, green, and lemon morocco—the last more especially for books relating to the exact sciences—fawn-coloured

calf with gold lines—a solid and rich style of binding afterwards adopted by the President de Longueil, and also by Du Fay—and, lastly, white vellum. In this last class of bindings De Thou imitated the style of the Elzevirs, with the difference that he had his arms stamped upon them, and had them embellished with gold lines in spite of the difficulty of work upon vellum. The edges of these books were gilt.

We learn that De Thou had various kinds of ornaments employed upon the bindings of his books, which varied with different epochs of his life. In the books composing his library in his bachelor days, gleaned for the most part from Venice, and considerable in number, we find, between two branches of laurel, his arms in silver, with a cherub's head as a crest, and his name, Jac. August. Thuanus, stamped below the escutcheon—sometimes only this escutcheon reduced with two lilies as a crest. More often the armorial bearings placed upon books of this earlier library are argent with a chevron sable, and three gad-flies of the same; below, a garter bearing his three names; and above, a cherub's head, winged with a halo; the whole surrounded by two branches of olive tied together. After his marriage with Marie de Barbançon Cany, in 1587, the two escutcheons—that of the husband, already described, and that of the wife, which was gules with three lions crowned argent—were placed side by side upon the bindings, while the three intials J., A., and M., for Jacques, Auguste, and Marie, were placed below the escutcheons and upon the back of the volume, where, up to that time, he had merely placed his own three initials A., D., T. (Auguste de Thou). On the death of Marie, after fourteen years' happiness, her husband paid a tribute to her memory in an old classical book, bound in rich crimson morocco, bordered by

PLATE XX.

LIVRET DE FOLASTRIES. 1583.

Bound in fawn-coloured calf, with gold tooling.

In the possession of M. de Chalabre.

a wreath of twining stems, and bearing branches of beautiful red berries; on the back his wife's initials are interlaced with his own.

After his second marriage in 1603, the complicated arms of the Chastre family, to which his wife belonged, replaced those of the Barbançon, the letter G., for Gasparde, being substituted for the M.

Some of the books possessed by De Thou had been inherited by him from his father Christopher. Amongst these, several were bound for Grolier. Christopher de Thou had once saved Grolier's honour and life, and he acknowledged a debt of gratitude by these valuable presents. These treasures were carefully preserved by Auguste de Thou, and transmitted by him to his son, when he, in his turn, became President. He was also Baron de Meslay, and his arms appear surmounted, not by a baron's crest, but a count's, upon the numerous tasteful volumes with which he enriched the library commenced by his grandfather.

This magnificent library, which remained intact for over a hundred and seventy years after the decease of its founder, did not long remain in the De Thou family after the death, in 1677, of the second Jacques Auguste. Three years later, his son, the Abbé of Samer aux Bois, sold the collection. The Marquis of Ménars, President of Charron, bought the greater number of the volumes, paying a heavy sum for them. The greater part of the remainder were bought for the King's library. The Marquis of Ménars died in 1718, and the valuable collection, greatly enlarged, ran a risk of dispersion; but the Cardinal Armand Gaston de Rohan purchased it. From the Cardinal it passed into the possession of his heirs, the Soubises, and in 1789 it was not only intact but greatly enlarged.

Unfortunately, the Prince of Soubise was dead; the other Rohans, impoverished by bankruptcy, were in need of money, and they resolved to sell the library.

At the sale of Mr. Payne's books in London, on the 10th April, 1878, there was an *Officium Beatæ Mariæ Virginis* which is catalogued as "probably the *finest specimen* in existence of the celebrated library of President de Thou. It is bound in red morocco, with rich tooling in floreated compartments, powdered with the Bee and initials of Thuanus."

The British Museum is particularly rich in specimens of Thuanus, as the Rev. C. M. Cracherode, whose library now rests there, bought largely of these treasures at the sale of 1789. The National Library, Paris, has one of De Thou's bindings, which is a masterpiece of the finest fanfare style. It is *Matthioli, I. Discorsi di Pedacio Dioscoride*, published at Venice in 1568, and bears the arms of De Thou and his first wife.

The names of the binders employed by De Thou are almost unknown. At that time the workman, whatever his skill, was so little considered, that his name was scarcely mentioned even in the account-books. Almost the only French binder spoken of at that period is mentioned by Estoile, in his Journal, as receiving ten sous upon the 25th of June, 1607. His name was Habraham, and he had bound a small Italian collection.

To have assisted in any way in the production of a volume was to participate in the punishment, if it were disapproved of by Government. Many bookbinders were imprisoned and lost in the time of Francis I., and their risk was equally great up to the middle of the eighteenth century. In 1664, a bookbinder, named Le Monnier, was imprisoned in the Bastille;

and in 1694 a young bookbinder, Larcher, was hung for having bound infamous libels against the king. In 1757, the same fault met with the same punishment, whilst those who had bound books written against the favourite were placed in the pillory. From this it is easy to understand that binders preferred to remain unknown; but, from various historical details, we are able to guess at some of them.

A few names have been handed down through some incidental allusion. Thus a poor author, Patru, writing to a friend on the 4th of April, 1677, says: "Oudan is one of the best bookbinders in Paris." Of the binder thus mentioned nothing further is known. Patru himself possessed a beautiful library, and was driven to compile a dictionary in order to procure means to gratify this expensive taste.

The name of Michon is mentioned by Montreuil in a letter in which he says, "I have six hundred volumes bound by Michon in red and black morocco."

In his *Livre Commode des Adresses*, published by the apothecary Blegny, under the name of Abraham de Pradel, he gives the names of several binders in 1690, among others, that of Bernache, who is mentioned nowhere else. Denis Nyon is known to us by the Edict of 1686 as one of the wardens of the new company of binders and gilders. Eloy Levasseur is also mentioned in the same edict. Of this binder it is said by La Caille that, although he excelled in the art of adorning a book, he was not successful in making it open well. The secret of the Greek bookbinders, which allowed of books opening to the very back, seems to have been unknown at that time; but later it was recovered, and the new discoverer had it patented. De Thou's binders possessed the secret, for M. de Solar had a Pliny, in 8vo., 1791, bound in morocco,

which had all the suppleness spoken of by the Abbé de Longuereau, when describing a fifteenth-century binding. "I have," he says,[1] "a 'Trésor' of Estienne which is unique. It is bound in two thick volumes, and yet, when placed upon the table, it opens quite to the back, as if it consisted of only five or six pages. One of my friends wished to have Calvasseur's *Concordance* bound in the same manner; but Levasseur, although he is the most skilful binder in Paris, only succeeded in spoiling the book."

This shows conclusively that in France the binders of the seventeenth century understood the artistic decoration of books better than their mechanical construction.

In 1593, in the reign of Henri IV., De Thou was appointed keeper of the Royal Library in place of D'Amyot. He then employed Clovis Eve, whose shop was at Mont St. Hilaire, close to the Royal Library, to bind the king's books, and in all probability availed himself of his services for his own library. This Clovis Eve was both a bookseller and a bookbinder, which, as we have already seen, was a necessary combination. "Some even," as we read in the *Guide des Corps Marchands*, in the chapter upon bookbinders and gilders, "some even possessed a printing-office." These were the privileged few, who in Paris possessed the same right of uniting all the industries of a book as Aldus did in Venice. Those who confined themselves solely to the industry of bookbinding were usually in the employ of some rich amateur, and formed part of his household, like those employed by Grolier. We know that Malherbe, by the recommendation of his bookbinder, Provence, sent a youth to Peiresc, who was a great lover of well-bound books. Clovis Eve is little known as a bookseller,

[1] *Longueruana*, page 85.

probably because the exigencies of his duty as the king's bookbinder occupied him completely. In 1605 he was still in office; but five years later his son Nicholas had succeeded him. He, in his turn, was succeeded by his son Clovis, who was king's bookbinder up to 1631. We also hear of Louis le Duc, as binder to Henri IV. in 1598.

The Eves were almost the only binders who succeeded in making the two sides of a book and its back the three parts of one congruous whole. The backs are without bands, and the square lettering is in pleasing contrast to the flowing beauty of the ornament. To Clovis Eve are probably due the beautiful volumes in green morocco with the fleur-de-luce bearing the royal arms of Louis XIII. Many of them, following the fashion of using Greek characters, have a lambda Λ at each corner; on those bound for Henri IV. occurs sometimes the letter H, with or without the number IIII. following it. A few had the inscription, "*Henrici IIII., patris patriæ virtutum restitutoris.*"

An edict passed in France, in 1618, gave great trouble to bookbinders. It directed that all booksellers and bookbinders should keep within the University, either above St. Yves or within the palace, and forbade any one to have more than one shop or office. This latter order greatly displeased the bookbinders, as they had always had recourse to another industry, similar to their own, namely, that of the "*doreurs des bottes.*" When the binders only required rough gilding on sheepskin they did it themselves; but if they required anything more elaborate they had recourse to the leather gilders, whose craft was considered a very different one, as their business consisted in "placing fine lines of gold in arabesques upon fine gentlemen's boots." These boot-gilders were well acquainted with

Plate XXI.

RECUEIL D'ESTAMPES D'APRES LES TABLEAUX DE PERISSIN AND TORTUREL.

(*Pictures of the Huguenot Battles.*)

BOUND IN MOROCCO BY CLOVIS EVE.

Formerly in the collection of Jaques Auguste de Thou, (*with his Coat of Arms.*)

the use of the small tools which had for some time been the fashion. The books collected by Queen Louise de Lorraine, of which the inventory is dated 1603—published in 1856 by Prince de Galitzin—were nearly all bound in this manner. Here is one out of the many items of the inventory,—"*Cosmographie Universelle*, by André Thevet, covered in white vellum, gilded at the edges, and in small tooling, valued at six livres."

We know that these boot-gilders were very expert in the ornamentation of elaborate covers. One of them, named Pigorreau, was especially renowned, and in 1615 established himself in Paris. When, three years later, the edict forbidding bookbinders to employ any workman but those of their own craft was passed, Pigorreau ran the risk of being left without work or being obliged to return to boot-gilding. If he could be received as a bookbinder he might still do well, and he accordingly made the attempt; but the binders, although they liked him as a workman, would not receive him as a brother-craftsman. But he persevered, and in 1620, on the 20th of March, obtained an order from the Court that he and his partner, Balagni, were to be admitted. The binders, although much enraged, were compelled to admit them; but Pigorreau wished for further revenge, and a document of the day states that "in hatred of the syndics, he took as his sign a gilder stamping a lace pattern on a book, with the motto "*En dépit des envieux je pousse ma fortune.*" Pigorreau, by his triumph, gained a great step for the gilders, who, by entering the Bookbinders' Company, became united to the printers of the University. We read in the same document that "from that time, although opposed by the binders, several gilders, either by payment of money or on the pretext of having served

an apprenticeship to binders, contrived to become members of the company. Nevertheless, their letters of freedom have always borne the triple description of merchant, bookseller, and printer, which has given rise to several lawsuits between the company and gilders who wished to be received as masters."

Gaston, Duke of Orleans, was a great lover of beautiful books. He had one library at Blois and another in Paris, which was at the Luxemburg, at the end of the Rubens Gallery. "The book-shelves," writes Père Jacob, "were covered with green velvet, with borders of the same, garnished with gold lace and fringe; the binding of the books was in a corresponding style, with the monogram of his Royal Highness." These books, bound either in plain calf or light violet morocco, with a double G and crown, are nearly all to be seen in the National Library. It is not certain who bound for the Duke of Orleans, but possibly it was the binder named Le Gascon, who was then at the head of his profession. Le Gascon marks the beginning of a new era, when the names not only of the book collectors, but of the artists who bound for them, began to be prominently known. Of Le Gascon himself, however, we know only that he had, while young, worked under the binders of De Thou, and that he made a name in the second part of Louis XIII.'s reign. He took the fanfare style as the basis of his designs, but improved on it by the delicacy of his tools and the ingenuity of his arrangement. He began with a small number of dotted tools, foliage, and the so-called seventeenth-century tools; but as he progressed in originality he made more and more use of gold dottings, and in his best work these form a predominant ground on which the other patterns are shown up with marvellous effect. The gilding was the part of his work in which Le Gascon excelled; this was always beautiful, the letters and

ornaments being peculiarly neat and fine. He generally chose a dull red morocco of a peculiar tint. In minor details he was hardly sufficiently careful. The *Life of the Cardinal de Berulles*, in Baron Rothschild's collection, is a rich example of his latest style.

Le Gascon was the binder of that chef-d'œuvre, the *Guirlande de Julie*, which Mademoiselle de Rambouillet found upon her toilet-table on New Year's Day, 1633. The cleverest wits of the Salon d'Arthénice composed the madrigals. Jarry transcribed them, and the Orléannais Nicholas Robert painted symbolical flowers. This Robert was in Le Gascon's service, and copied the flowers in the Luxemburg and Blois gardens at a hundred francs the page. Le Gascon bound the *Guirlande de Julie* in Levantine morocco, both within and without—a very unusual thing, as Tallemont remarks ; and on both covers, also within and without, he placed multitudes of J's and L's, the initials of Mademoiselle de Rambouillet's christian name.

The *Introduction to a Devout Life*, which belonged to Anne of Austria, has her monogram with a profusion of *fleurs-de-lys*, and certainly was bound either by Le Gascon or one of his imitators. One of the prettiest books left by him, dated 1641, is a small 4to manuscript, of only sixty-nine pages, called *Preces Biblicæ*, which was copied for Habert de Montmort by Nicholas Jarry. On the title-page we read, "*Nicholas Jarry scibebat anno domini* 1641." About the same year he bound the books so much sought after at the present day, which the rich and learned magistrate, Habert de Montmort, the friend of Gassendi, Ménage, Despréaux, and Molière gathered together in his house in the Rue Vieille du Temple. He owned the charming classics of Jansonnius, with rulings on each page, and a proof engraving as a frontispiece. Le

Gascon bound them all in red morocco, with head-bands of silk and silver, and with exquisite rich tooling round the monogram of the owner, impressed on a cartouche of black morocco in the centre of the boards. Add to this, inner linings of marble paper, then a new and much-admired discovery, and we know the uniform style adopted in this library, where, following the custom which appears to have been general at that time, all the books, whatever their size, were bound alike. Le Gascon did not approve of a uniformity which limited his talents, but he had no choice, uniformity being the fashion. There are two volumes ascribed to him, bound in red morocco, and tooled in his distinctive style: one is a *Book of Hours*, once belonging to the Duc de Mayenne, and which was sold at M. de la Vallière's sale; the second is the beautiful Cologne Bible of 1630, belonging to M. Renouard. If, as seems probable, Le Gascon made this binding, with its gold-dotted compartments and borders of flowers, it certainly is one of his chef-d'œuvres. This richly bound volume had enamelled gold clasps and corners; but this part of the ornamentation was done by the goldsmiths, who were largely interested in books, more especially religious ones.

Sir Kenelm Digby, who, after the execution of Charles I., was exiled to France, had many of his books bound by Le Gascon. In the head-bands of these, silver threads alternated with silk. Upon his return to England at the Restoration, Digby left his valuable collection in France, and at his death, in 1665, the books were dispersed, and many are now to be found in the National Library.

In M. Cigongne's collection is an *Office de la Vierge*, a small manuscript in vellum, which is a marvel of goldsmith's work. The binding is of silver gilt, covered with filigree ornaments

XXI.

EXAMPLE OF BINDING

IN LIGHT RED MOROCCO, RICHLY GILT. BY LE GASCON.

Early part of the reign of Louis XIV.

and angels' heads delicately carved in ivory. Upon the boards are two cameos—one representing St. Catherine, the other St. Agatha. The "lining" is formed of plaques of coloured enamel, representing the *Betrayal* and the *Bearing of the Cross.* There is another manuscript copy of the *Office de la Vierge*, of the sixteenth century, the miniatures for which cost the Cardinal des Medeci 2000 crowns, and for which the Pope, wishing to present it to Charles V.—a well-known lover of beautiful books—had a rich cover of chased gold, ornamented with precious stones, to the value of 6000 crowns, made by Benvenuto Cellini.

Another book of the same time, also a *Book of Hours*, and apparently of Italian workmanship, is to be seen in the Duke of Saxe Gotha's museum. This binding, which is about four inches square, is of enamelled gold; "Upon each of the boards is carved some sacred subject in relief, under an arch, figures of saints being placed in the corners, and the whole surrounded by a border formed of diamonds and rubies; the back is decorated with three small bas-reliefs of the finest execution." The *Heures* of Simon Vostre, which Pius V. sent to Marie Stuart, now in possession of M. Cigongne, are bound more simply, but yet richly, the Pope's arms being embroidered in gold upon ruby velvet.

With the exception of these goldsmith-bound books, we find nothing in Italian bindings towards the end of the sixteenth and through the whole of the seventeenth centuries which can bear comparison with the chefs-d'œuvre produced by the French artists of that period. Towards 1640 the decadence in the art was almost complete, especially in Rome. "They do not bind well in Rome," wrote Poussin to M. de Chanteloup, June 16, 1641; and Mazarin, about the same time, wishing to

have his books well bound, had about a dozen bookbinders sent from Paris to Rome, where they were employed in his library from 1643 to 1647. These bookbinders were under the direction of the librarian, Naudé, who paid them fifteen sols a day on their giving an account of what they had provided—gold-leaf, sheepskin, &c. We know the address of some of these binders,—Eudes above the Puits-Certain, at the sign of the Sphere, Talon beyond St. Bénoit, Moret near the Sorbonne, Saulnier beyond the Rue St. Jacques, near the Soleil d'Or. Others were simply workmen, whose names are given without address,—Du Brueil, Hugues, Galliard, Filon, Louys Petit, Guenon, and Cramoisy. Petit and Saulnier were the most skilful, and were retained by Naudé after the heaviest part of the work was finished. By 1647, Saulnier alone was left to do all that yet remained.

As the seventeenth century went on, French bookbinding continued to progress. The Abbé de Marolles, in his *Mémoires*, writes, "Our bookbinders are esteemed above all others;" and he was a good judge; all the books in his library, as well those which he wrote as those which he gave to his friends, were well bound. Nor was this progress confined only to luxuriously bound books, for it now became possible to have those which were in daily use elegantly yet inexpensively bound—a discovery of importance in a country where, although there were many lovers of books, binders were but ill paid. "We have," says the Abbé Marolles, "some who, at little expense, make parchment resemble calf, adding gold lines on the back: a discovery due to a bookbinder in Paris, named Pierre Gaillard."

This Pierre Gaillard was a bookseller and bookbinder from 1600 to 1615; that is to say, about the time that De

Thou had his books covered with vellum with gold lines. We therefore naturally infer that Gaillard, being the inventor of that kind of bookbinding, bound for De Thou. Portier was a bookseller and binder at the same time, as was also Macé Ruette, to whom, according to La Caille, we owe the invention of yellow marbled morocco and marbled paper. Towards the middle of the seventeenth century this paper was so universally employed for the inside lining of book-covers, that one of the strangest things about the *Guirlande de Julie* was, according to Tallemant, that it was of gilded morocco both within and without. From that time the use of marbled paper has never been abandoned: Privat de Molière, the poor abbé and philosopher, made it for his living.

Antoine, the son of Mace Ruette, continued his father's fortunes. Towards the end of Louis XIII.'s reign, and during great part of that of Louis XIV., he was bookseller and bookbinder to the king, a title which gave him, in virtue of a brief which we quote here, the right to live in the Royal College:—

"To-day, July 3rd, 1650, the king being in Paris and wishing to reward Antoine Ruette, his bookbinder in ordinary, his majesty has, in consideration of the services he has rendered him and his father, the king, and which he has continued to render, given and accorded him lodging for life in his Royal College, and also insured him what charges he has before received as bookbinder in ordinary.

"Signed,

"LOMÉNIE."

We believe that Ruette made the bindings *au mouton d'or* in the Chancellor Séguier's library. The ordinary books were in sheepskin; the more valuable in red morocco. The beautiful *Heures* on fine paper, dedicated to "La Chancelière," offered to Madame Séguier by the Company of Booksellers and Book-

binders of Paris, probably came from his shop, which provided the devotees of that time with such elegant little volumes, some of which bear Ruette's name on the title-page. It is still more certain that most of the manuscripts and printed books in the king's library at that time were bound under his direction. For these bindings the king bought in Africa, through Petis de la Croix, twelve thousand morocco skins. M. Lalanne writes, "We think we have read that Louis XIV., in his wars with those barbarian powers, imposed as a condition of peace that they should provide a certain number of these skins." He also remarks that the manuscripts and books of that time, in the king's library, were bound in morocco.

Books bound by Rangouze still exist; they are particularly well printed, and each presentation copy is bound in a different manner. Those by La Serre are more uncommon. He was called the Muses' Tailor. At the Mazarin Library there is a book bound by him, and accepted by Anne of Austria, of which the binding is a chef-d'œuvre. The copy of *Le Portrait de Mademoiselle de Mauneville, fille d'honneur de la royne mère du roy Louis XIV.*, a manuscript in folio, admirably written upon parchment, which was one of the gems of the Clicquot sale in 1843, is even more magnificent. This book is bound in lemon-coloured morocco, with a similar lining, and is covered all over with gold lace-work, and four gold *fleurs-de-lys* in the centre. All presentation copies had to be well bound. Louis Racine, writing to one of his friends, says, "They are not content if you send a book in a simple cover of marbled paper." Voltaire appears to have been the first to break through this rule, to which most people remained faithful up to the commencement of the present century. He was often far from Paris, without any good bookbinder at hand; and bound

XXIII.

BOOK COVER.

SILVER GILT, OF DUTCH WORKMANSHIP, ABOUT 1670.

In the South Kensington Museum.

XXIII.

books moreover were not allowed to go by post. Too impatient to await the delays of the bookbinders, he cut short all obstacles by sending all that he published to his bookbinder, Martel, who covered each volume with blue or marbled paper, at a sou and a half the piece. Sometimes —as, for instance, in the case of *Zadig* — when Voltaire appears to have been in Paris, he deputed Longchamps to buy him some coloured paper, sufficient to cover three or four pamphlets, and the work of covering was done at home.

Often, when a book was presented, an inscription was placed in gold letters upon the cover. Upon a rich copy of the *Epictetus* of Politian, bound in lemon-coloured morocco, we find the arms of the Duke of Guise, and read, "*Dux Guisius hoc te munere donat.*" On the *Æthiopica* of Heliodorus, in red morocco, with lace-work and compartments, a similar inscription appears, and, what is still rarer, the date of presentation— "*Ex dono D. Antonii Druot*, 1659." When Jacob Spon offered Mademoiselle de Scudéry a copy of his *Traité de l'Usage du Café, du Thé, et du Chocolat*, we find "Pour Mademoiselle de Scudéry" placed upon the binding of red morocco, with laced pattern in compartments.

It was the fashion for authors not only to write but to collect books, like the Academician, Balesdens, who is forgotten as a writer, but remembered as a collector. His library was severe both in fashion and subject, according to Nodier,[1] and rivalled that of his patron, the Chancellor Séguier. He was careful to put his name upon all his books, among which were to be found many of Grolier's. Often too poor to satisfy his craving for beautiful specimens, he bore poverty with peculiar philosophy. Writing to Séguier, in 1658, he says, "A number

[1] *Mélanges d'une petite Bibliothèque*, p. 50.

of books have arrived in this city belonging to the Queen of Sweden; but they do not tempt me, for I have no means of satisfying my passion."

Urbain Chevreau wrote his name upon the covers of all his books. In the catalogue of M. Renouard's sale, in 1854, we find his "Petronius" signed by himself upon the cover.

Another literary man and collector, whose books have only lately come into vogue among bibliophilists, was the Baron de Longepierre. He lived towards the end of the seventeenth and beginning of the eighteenth century. After writing several dramas which met with no recognition from the public, he at last hit on the subject of Medea, which proved a complete success. He was so elated with the result, that he determined to have all his books ornamented with the Golden Fleece, and for this purpose entrusted them to Duseuil. They were bound in morocco of various colours, and in the centre and corners of each cover he had a Golden Fleece stamped. These bindings are now eagerly sought at very high prices.[1]

Much good binding was executed in England in the seventeenth century, that is to say, principally in leather; for metal bindings or fanciful ivory covers were either badly executed or carried out and finished in very second-rate style. There is, however, one exception to this in the British Museum; it is a book which was the property of Charles I., and it is bound in metal plates beautifully engraved and laid upon velvet. Bindings were also, but only very rarely, made of Venetian filigree silver; they were but little used, as they tarnish very easily. Coats of arms were usual upon either

[1] In 1853, a *Télémaque*, bound for Longepierre, fetched 1,700 francs, and is now quoted in Fontaine's Catalogue at 4,000 francs (160*l.*).

cover, and a book which belonged to Oliver Cromwell is thus decorated with the Cromwell arms. It is bound in black morocco, and has clasps.

In spite of the patronage bestowed upon fine bindings by rich amateurs of taste, the good binders living at any one time must have been few in number. Some allusion may be made to the Companies who kept a large part of the trade in their own hands, and whose restrictions may have sometimes hampered the efforts of individual binders. The Stationers' Company made some stringent rules as to the binding of certain classes of books. In 1566, William Hill, originally a printer, was fined for binding primers in parchment, contrary to the Company's orders. In August, 1637, the bookbinders of London presented a petition to Archbishop Laud, at Croydon, in which they "prayed that no books might be sent into the country in quires to be bound; that it should be ordered what books are to be bound in sheep, and that there may be a certain price set down by the Company in a table, and fixed in Stationers' Hall; that there may be a restraint of binding apprentices; and that bookbinders, free of other companies than the Stationers', may be conformable to the orders of the Stationers' Company."

In the history of bookbinding in England, one of the most important and interesting names is that of the Ferrar family. Nicolas Ferrar retired to Little Gidding, in Huntingdonshire, with a colony of relatives, in the year 1624, and founded there a religious establishment, which, on account of the number of the female inmates, was styled by the ignorant neighbours the Protestant Nunnery. In *The Life of Ferrar*, by Dr. Peckard, we read that, "Amongst other articles of instruction and amusement, Mr. Ferrar entertained an ingenious bookbinder, who taught the family, females as well as males, the

whole art and skill of bookbinding, gilding, lettering, and what they called pasting-printing by the use of the rolling-press. By this assistance he composed a full Harmony or Concordance of the Four Evangelists, adorned with many beautiful pictures, which required more than a year for the composition, and was divided into 150 heads or chapters. For this purpose he set apart a handsome room near the oratory."

Several copies of this work were executed for distribution among their friends, one of whom was George Herbert, the poet. Its fame reaching Charles I., the king requested that a copy should be prepared for him, and accordingly the "book was bound entirely by Mary Collet (one of Mr. Ferrar's nieces), all wrought in gold, in a new most elegant fashion." This style of embroidering covers on rich velvet was the one usually adopted at Little Gidding, and some other specimens have been previously noticed. But the Ferrars also occasionally produced bindings in leather. One of these is in the manuscript department of the British Museum, and was prepared at the special desire of Charles I., who had frequently urged his chaplains in vain to undertake the work. It is a *History of the Israelites*, dated 1639, which consists of a sort of Harmony of the Books of Kings and Chronicles. It is bound in dark morocco, with gilt line tooling on the side, forming a series of oblong squares, one within the other; gilt lines cross the back, and C. R. is stamped at the foot. The volume is of great interest as a highly characteristic piece of binding. The copy presented to Charles is described as having been bound in velvet, most richly gilt; so that it is doubtful whether the morocco copy described above was a duplicate, or whether the velvet was a cover over the leather.

In the reign of Charles II. much good plain binding was

produced, as well as some that was excellent in design and finished in execution. Two of the best examples of this period belong respectively to 1668 and 1675. The first is a volume called *Plus Ultra, or the Progress and Advancement of Learning*, which is in black morocco, with gold geometrical designs and four panels in very good hand-tooling. The second is a a thin square copy of the *Man of Mode*, by Etheredge, which is supposed to have been a copy presented to the Duchess of York. It is a unique specimen, being in no respect similar to the bindings of the French or Venetian periods. The design of the tooling bears a great resemblance to that of the ordinary German work in engraved metal. It is of variegated leathers inlaid in black morocco. The centre is a red quatrefoil, and the design combines yellow, red, and grey leathers. Over them flows a graceful pattern of stems and blossoms tooled in gold, while tulips and carnations alternate in a pleasing design.

Bishop Cosin was a connoisseur in binding, and gave very full instructions to his binder, Hugh Hutchinson. In 1671, for instance, he writes to his secretary, Miles Stapylton, "Where the bookes are all gilded over, there must be, of necessity, a piece of crimson leather set on to receive the stamp, and upon all paper and parchment books besides. The like course must be taken with such bookes as are rude and greasy, and not apt to receive the stamp. The impression will be taken the better if Hutchinson shaves the leather thinner."

Large sums were paid by Cosin to Mr. House, the goldsmith, who prepared the metal work for the ornamentation of certain of the books.

Pepys mentions bookbinding in his Diary. One of his entries, dated 28th August, 1666, is this,—"Comes the bookbinder to gild the backs of my books." He makes no reference

to the names of the workmen. It seems rather odd that the books should be gilded at home, but probably the fashion of the day required it. No doubt the damage occasioned to Pepys' library by the great fire necessitated the renewal of ornamentation for such books as had been touched by it.

Notts, the famous binder of Lord Chancellor Clarendon's library, is also mentioned by Pepys. Pepys tells us that he himself possessed one of Nott's bindings.

At the end of the seventeenth century, books appear to have been valued for their bindings rather than for their intrinsic merit. Beautiful and expensive bindings, which in our day would be almost unattainable, were bestowed upon very second-rate literature. A few very beautiful specimens of embroidery of the seventeenth century remain. In the British Museum there is a cover of French design, in green velvet, embroidered with small pearls, and with a large garnet in the centre : it is very charming. Perforated vellum, with fancy patterns, was also much in use : satin was often placed beneath the vellum, and, peeping through, had a pretty effect.

But while we admire the designs of seventeenth-century bindings, we are not the less astonished at their durability. The morocco used has kept its colour, the tooling remains bright, and the volumes, after much rough handling, are as firmly stitched as ever. It is the same with the bindings of the sixteenth and early part of the eighteenth centuries. In our own day, work is far less carefully executed.

Tortoiseshell bindings, edged and clasped with silver, are peculiar to the seventeenth century.

CHAPTER V.

BOOKBINDING IN THE EIGHTEENTH CENTURY.

THE progress made by binding in France during the seventeenth century was not continued far beyond its close. In the eighteenth century, while all other arts attained to a high degree of decorative perfection, binding went back. Ornamentation, in which figures of birds and flowers were now commonly introduced, became heavy and clumsy—a fault hardly redeemed by the improvement manifested in mechanical accuracy and solidity. This heaviness of style characterised Derome; and the much-sought bindings of Padeloup depend far more on their skilful combination of morocco of different colours than on the merit of the design or the finish of the workmanship.

This decadence was partly owing to the numerous imitators who endeavoured to carry on the designs of Le Gascon without his skill. The vanity of Louis XIV. had also given rise to a style of binding which, while it presented rich combinations of arms, flowers, suns, and similar ornaments, was wanting in good taste. A spirit of reaction led some binders—Boyer, for instance—to seek solidity rather than beauty. A binding

to which the Jansenists gave their name was distinguished by an entire absence of decoration.

Better taste was to be found chiefly amongst amateurs, and among these was Duseuil, the most prominent binder in Paris, next to Le Gascon. His skill was exercised only for pleasure, since he was a priest, and not a bookbinder by profession. Duseuil was an abbé; but it is not possible to ascertain to which diocese he belonged, though it seems probable that he was attached to that of Paris. He is well known by the catalogue of the library belonging to Count Loménie de Brienne, which cost 80,000 livres. Upon every one of his volumes we find the Count's arms in red morocco, the borders being gilt in compartments. His son, to whom he bequeathed his books, took them to London, where they were sold upon the 24th of April, 1724, by James Woodman. The catalogue says, "Some of the books have been recently covered in morocco, by M. l'Abbé Duseuil;" and several bore the inscription, "Corio turcico compactum per Abbatem Duseuil," or, if the works were French, "Relié en maroquin par l'Abbé Duseuil."

The Woodman sale attracted very considerable notice, and probably it was through it that Pope acquired his knowledge of Duseuil's bindings. In the fourth of his *Moral Essays*, the poet refers to him as follows :—

> "His study! with what authors is it stored?
> In books, not authors, curious is my lord;
> To all their dated backs he turns you round,
> These Aldus printed, those Duseuil has bound.
> Lo! some are vellum, and the rest as good,
> For all his lordship knows—but they are wood!
> For Locke or Milton 'tis in vain to look;
> These shelves admit not any modern book."

From this it is evident that the poet knew little of the binder

or his works, as many of the books bound by him would certainly have been modern.

A beautiful specimen of Duseuil's binding was to be seen at the sale of Mr. Payne's collection in London, in 1878. It was *Le Nouveau Testament*, bound in red morocco, inlaid with yellow and green morocco; the centre tooled and inlaid in yellow morocco to a flower pattern, and dotted with gold. An Elzevir *Virgil* (1676), charmingly bound by Duseuil in old red morocco, covered with dotted ornament, occurred at the same sale.

Little is known of Duseuil's[1] history. It was very much the fashion, at the period in which he lived, for men of leisure to adopt some such pleasant occupation in order to add to their extremely moderate incomes. Many men of good standing selected bookbinding; as, for example, Rousseau's friend, Caperonnier de Gauffecourt, who both printed and bound books for amusement in his villa near Geneva. His bindings are usually in lemon-coloured morocco; and amongst the books known to have been bound by him is Levesque de Pouilly's little volume, *Réflexions critiques sur les Sentiments Agréables.* A short time before he died, "to make use," as he expresses it, "of his old age and happy ease," he wrote a *Traité de la Reliure des Livres*, and himself printed twenty-five copies of seventy-two pages each. These he bound with his own hand, in order to illustrate precept with practice, but they were not successful. His want of experience is plainly shown in them:

[1] According to MM. Michel, *La Reliure Française*, p. 96, most of the bindings attributed to the Abbé Duseuil were done by Augustin Duseuil, a native of Provence. Augustin was born in 1673, and, coming to Paris, perhaps learned his art under Philippe Padeloup, whose daughter he married in 1699. The date of his death is unknown.

the tools are stamped with an uncertain hand, the titles are badly placed, and the margins unequally cut.

In 1740, the bookseller Gabriel Martin, of Paris, made out a catalogue of the library belonging to the Keeper of the Seals. Bellanger, writing of it, says: "The books are in excellent condition, mostly in morocco or calf, gilded round the borders; they were bound by the celebrated binder to the king, Boyer. Boyer was successor to Ruette; and he in his turn was succeeded by Dubois, who appears to have been less skilful, and is only known as having been in the royal service about 1680. Fléchier, Bishop of Nîmes, writing to a friend in 1696, asks him to pay Boyer for binding a book. The name occurs spelt both Boyer and Boyet, but there was probably only one binder, or family of binders, so called. There are several notices of him in the royal accounts. Thus, in 1707, he is mentioned as receiving 244 livres 10 sols for thirty-four volumes in red morocco and plain calf. Two years later he received 193 livres for thirty-eight volumes in red morocco; and, in 1711, for fourteen volumes in the most brilliant red morocco he was paid 102 livres 10 sols. No details are given as to the character of these bindings, but our knowledge of Louis XV.'s library enables us to judge very fairly of them.

Many books bound by Boyer belonged to the Regent and Cardinal Dubois. The price named shows they must have been elaborate, as, by the *Almanach Parisien* of 1764, we find the usual price for a calf binding was twelve or fourteen sols, which was raised to one livre ten sols if the border were gilded, and ten livres if morocco was supplied. We learn from the *Journal de l'Enfance de Louis XV.* that Dubois was still binder to the king in 1722, for a hundred and twenty volumes of the *Gazette* are spoken of as "bound by Dubois, his binder in

ordinary." He also probably bound for the learned amateur, Cisternay di Fay, whose collection was sold in 1725. Nearly all the books in his library, as we learn from Gabriel Martin's catalogue, were in rich calf bindings of the same style as that used by Guyon de Sardières. He occasionally went to the extravagance of green morocco for his choicest books, but he valued them for themselves more than for their bindings.

The Polish ambassador to France in 1714, Count d'Hoym, is well known as a bibliophilist. In a letter of that period his library is mentioned as being "magnificent; the books are so numerous and well chosen that it is quite a prodigy of literature." D'Hoym, however, made some great mistakes. He had a passion for placing his crest upon all his books, and having a copy of Amyot's *Diodorus of Sicily* (Beys, 1554, in folio), with Cardinal de Bourbon's crest and motto, he added his own to it. It is not certain whom Count d'Hoym employed as binder; it was probably Dubois, and perhaps afterwards Padeloup. Some connoisseurs have supposed that Boyer bound for him because he possessed twenty-two books covered in red morocco both within and without; these books, however, reached him ready bound; he most likely bought them at Colbert's sale in 1720. In Morgand and Fatout's library in Paris is a beautiful copy of Cicero, which belonged to Count d'Hoym, and which was bought by them at the Libri sale in 1859. The same booksellers possess many fine bindings of the eighteenth century, and in their catalogue of 1878 give a few excellent representations in chromolithography.

The name of Padeloup was borne by a family of bookbinders and printers who were known as far back as 1650. During the first years of Louis XV.'s reign, they essayed to strike out a new path in binding. The curious *Daphnis and*

Chloe, with the arms of the Regent, Duke of Orleans, published in 1718, now in the collection of M. E. Quentin-Bauchart, was probably the work of Nicolas Padeloup, and in its mixture of styles heralds, as it were, the method of Antoine Michel Padeloup, the most noted of the family. He was made binder to the king in 1733, and his mark is to be seen in books which belonged to Queen Maria Leckzinska, and also upon those belonging to the dauphin's library. The ingenuity of Padeloup was greater than his artistic skill. In his search for variety he blended together designs from the glass-painting of the Middle Ages, the flowers and suns of the Louis XIV. style, and the fine gold dottings of Le Gascon. But these motley patterns do not form a good and artistic whole. The excellence of Padeloup consists, after the solidity of his bindings, in the choice of colours displayed in their ornamentation. He constantly inlaid patterns of lemon, red, or green morocco in bindings of morocco or taffetas, with linings and fly-leaves of gold paper. His son Jean was also a skilful binder.

Although the Padeloups inaugurated this mosaic style, there were many imitators who copied and even exaggerated it, going so far, for instance, as to mingle the designs of Aldus with toolings of Le Gascon.

Derome, like his rival and cotemporary, Padeloup, was one of a large family of booksellers and bookbinders who can be traced back to about the middle of the seventeenth century. The Deromes, though they did not invent, brought to perfection those beautiful lace-like patterns (*dentelles*) which had been introduced in the seventeenth century, but which were executed with a far greater variety of combinations in the eighteenth century. The most skilful of the Deromes, to whom all works bearing that name are indiscriminately

Plate XXIV.

LA RELATION DE L'ENTRE DU ROY AU HAVRE, SEPTEMBER, 1742.

BOUND IN RED MOROCCO BY PADELOUP.

From the Library of Louis XV.

assigned, was probably Jacques Antoine Derome, who was a warden of his corporation, and died in 1761. He was less fanciful and more solid in his work than Padeloup.

Tooled morocco was his favourite style, and upon choice books he stamped his beautiful design of a bird with outstretched wings—the only decoration he indulged in. He bound a large number of books belonging to the celebrated amateur Hangard d'Hincourt, whose library was sold in 1789. A letter written to him by Naigeon gives minute directions for the binding. Derome was a very rapid as well as skilful binder. A copy of La Fontaine's *Fables* bound by him was bought by M. Bruet for 675 francs; it afterwards fetched 10,000 francs, and finally was sold for 13,000 francs (£520). It is a valuable book, in two small volumes.

In the eighteenth century there were more amateur collectors in France than good binders. Three of them are well known as bibliophilists, and conspicuous among them was the Duke de la Vallière. He was perfectly reckless in his expenditure for books. He spent enormous sums for the possession of rare volumes, and frequented every sale, from which books would be brought in armfuls the next day to his house. In 1771, he bought up the whole of Bonnemet's library for 20,000 livres. His library was estimated by the Swede Liden to contain 30,000 volumes, "all bound in gilt morocco." When, in 1784, the library was sold, it contained nearly thrice as many books, and was divided into two parts: one of these was composed of 5,668 volumes, catalogued by De Bure, and sold for 464,677 livres; the other half, comprising 27,000 volumes, was bought by M. de Paulmy, and added to his own library, which, being afterwards purchased by the Count d'Artois, became the foundation of the Arsenal Library.

M. Girardot was another collector. Liden estimated his library almost more highly than that of M. de la Vallière. He writes: "I have been utterly amazed to meet with such a private collection. It consists almost entirely of rare books; more than you would find in a hundred other libraries. The proprietor is an enthusiast. All the books are bound in gilded morocco." This collection was the second made by M. de Girardot, the first having been sold to pay his creditors, in 1757. Upon the books of his first collection he had his name stamped in gilt letters, but in those of the second he had a piece of morocco fastened upon the inside of the cover with this inscription: "Ex musæo Pauli Girardot de Préfond." This collection he also parted with for the payment of his debts. It was bought by Count de Macarthy for 50,000 livres, and placed by him in his own library, which was sold, in 1817, for over £16,000.

The third celebrated collector was Gaignat, who possessed a fine library of unique volumes. He had a catalogue made during his lifetime, and left special directions in his will for the sale of his books. But for this proviso, the Empress Catherine would have bought the entire collection. This rage for books extended, in France, even to women. At the beginning of the eighteenth century the example was set by the accomplished Comtesse de Verrue. Later on, Madame de Pompadour indulged her taste for fine bindings; and, stranger still, Madame du Barry, who could scarcely read, insisted on having a library.

Padeloup frequently signed his bindings, and his son, the younger Padeloup, had the same habit. This custom was rarely followed by Derome. The latter binder charged very high prices for his bindings, especially for those *à l'oiseau.*

Plate XXV.

INSTITUTIO SOCIETATIS JESU. ROME, 1587.

EXAMPLE OF "MOSAIC" WORK BY PADELOUP.

In the Bibliothèque nationale, Paris.

He received 450 livres for binding Bartoli's "*Pitture antiche.*" At M. Gouttard's sale, in 1780, it was particularly mentioned that some of the books were bound by Derome. Four years later, at the sale of M. de la Vallière, the beauty and luxury of the bindings caused most extraordinary prices to be paid for the most ordinary books; many that were otherwise worthless being rendered valuable simply because they had been bound by Padeloup and Derome.

Pierre Paul Dubuisson, a heraldic designer as well as binder, was another who excelled in *dentelles.* He was binder to the king in 1758. His designs were often borrowed from cotemporary porcelains and tapestry, and he was perhaps superior to Padeloup and Derome in artistic arrangement. In the National Library there is a *Gerusalemme Liberata,* Venice, 1745, by him, with the arms of Marie Antoinette. The *dentelle* is very rich, and is tooled upon a mosaic of green morocco, alternated by a narrow band of red morocco covered with gold. The ground is lemon. A work much sought by amateurs, *L'Armorial des principales maisons et familles du royaume,* published in 1756, was in all probability bound by Dubuisson. It is in morocco, with the arms of various noblemen.

Two eighteenth-century binders of lesser note, were Enguerrand, and Monnier, or Le Monnier. The name of the former occurs in the accounts of the Marquis de Paulmy, whose library was bequeathed to the Arsenal. Monnier was warden of his guild in 1744, and binder to the house of Orleans. In the British Museum there is a very beautiful specimen by him of inlaid morocco. The design strongly resembles embroidery, a style brought to peculiar excellence in France.

In England, bookbinding made very great advances during the eighteenth century, more especially in mechanical skill. It is a remarkable proof of this excellence that a series of Annuals, such as Rider's almanacs, should have been for more than a hundred years elaborately bound in red morocco, with a constant change of design.

About this time, Cambridge bindings began to be well spoken of. They were usually of two different shades of brown, which appeared inlaid but were really only sprinkled with differently coloured acids.

In a very curious book called *Dunton's Life and Errors*, several binders are mentioned; but they were mostly binders for publishers. Honest Dick Janeway is said to be "an excellent binder and a tender husband." We are also told that Edmond Richardson, of Scalding Alley, "bound most of my calves leather books whilst I lived in the Poultry," and that Thomas Axe was "my chief binder for ten years." Baker, in Warwick Lane, "binds so extraordinarily well, that two of my customers gave particular charge that no man in London should bind the books that they bought of me but Mr. Baker and Mr. Steel. Steel's binding, "for the fineness and goodness of it, might vie with the Cambridge binding." Mitchel, in Christopher's Alley, is also mentioned as "a first-rate binder," and Caleb Swinnock is commended for his "sheep's leather books."

The "Harleian" came to be known as an excellent style of binding. The Harleian Library, founded by the Prime Minister, Robert Harley, first Earl of Oxford, and continued by his son Edward, second Earl, was bound in a handsome manner, at a total cost of 18,000*l.* The pattern generally adopted consisted of a broad tooled border with centre panels,

and the material was usually red morocco. The binders employed were Elliott and Chapman, who attained to some eminence in their day. They were sometimes supplied with doe-skin, which was to serve instead of calf, but the grain was found to be coarser, like that of sheep.

Thomas Hollis was accustomed to decorate his books with various emblematical devices of an appropriate character. He employed the celebrated artist, Pingo, to cut a number of tools for stamping on the sides and backs. For books of oratory or eloquence, the caduceus of Mercury was used, for medical books the wand of Æsculapius, for patriotic works the cap of liberty, for philosophy an owl, and for military subjects the pugio, or short Roman sword. This style of binding was continued by Thomas Brand (Hollis), to whom Hollis left his property and his name.

Copies of *Junius's Letters* were bound in vellum, in 1772, by Woodfall. The title is in gold letters, on a blue morocco label, and the gold ornamentation is elaborate. These vellum-covered books are supposed to have been intended for Lord Chatham, but as he disregarded Junius's application for support in the attack upon Lord Mansfield, the books most likely remained in the publisher's hands and have been dispersed.

An amusing reference to bookbindings was contained in an advertisement in the *Morning Post*, inserted by the firm of Simkin and Co., publishers of the celebrated Romaunt in twelve cantos, entitled "*Woe, Woe*," and runs as follows :—

> "*Nota Bene*—for readers, whose object 's to sleep,
> And who read in their nightcaps; the publishers keep
> Good fire-proof binding, which comes very cheap."

The French emigrants, at the end of the eighteenth century, introduced their own style into England. Many amateurs

who before the Revolution had interested themselves in the art of bookbinding for amusement, carried it on for a living whilst exiled in London. The Comte de Caumont was established at No. 3, Portland Street, in 1790, and was very skilful. The grandson of the Maréchal de Feuquière became a bookbinder; Comte de Clermont-Lodève was a bookseller; Vicomte Gauthier de Brécy was librarian to a wealthy Englishman. M. de Brécy, in his memoirs, says: "I have more than once employed De Caumont to bind books during his stay in London. The Abbé Delille, during his enforced residence in London, took a copy of his poem, *Les Jardins*, to De Caumont, who bound it magnificently, charging twenty-four louis for the work. This appeared a large sum to the Abbé. Shortly afterwards, he called upon De Caumont, and taking from his pocket a small volume of his poem on "Pity," printed by another emigrant, he read him the following lines:—

> "Que dis-je? ce poëme, où je peins vos misères,
> Doit le jour à des mains noblement mercenaires,
> De son vêtement d'or un Caumont l'embellit
> Et de son luxe heureux mon art s'enorgueillit."

This so touched the Count, that he took the volume, bound it richly, and asked no money either for it or the former one.

The register in which De Caumont kept his accounts belongs to M. Ferdinand Grimont. It is bound in white vellum, with lines and ornaments beautifully gilded, forming an excellent specimen of the bookbinder's art. On a stamp, affixed to the inside of one of the boards, is his address—Caumont, Binder, 1, Frith Street, Soho Square. Close by this abode was the shop of another emigrant, Du Lau, friend and bookseller of Chateaubriand.

In 1835, Prince Oginski, a Polish exile, gained his living in Paris as a bookbinder, employing only Polish workmen. His shop was close to the Barrière du Roule, and over it was written his name, Oginski, bookbinder.

Towards the end of the eighteenth century, arose Roger Payne, the most celebrated name in the history of English bookbinding, and who certainly claims, on the whole, to be called the father of the art in this country. Dibdin, in his *Decameron*, speaks of him with high praise. Payne combined with his skill in binding an eccentricity almost as remarkable. He did all with his own hands; the folding, beating, sewing, cutting, mending, headbanding, and colouring of his end-papers, as well as making his own tools and letters. He was born in Windsor forest, and learned to bind under Pote, who was bookbinder to Eton College. From Eton he was apprenticed to Mr. Thomas Osborne, a bookseller in Holborn, near King's Mews, St. Martin's. His character was weakened by his constant self-indulgence. He was habitually intemperate, and had little industry or perseverance; yet, in spite of all this, he attained considerable skill in his art.

From about 1766 to 1770, Payne was established in Leicester Square, by his namesake, Thomas Payne, the bookseller. He is mentioned by Arnett in his *Bibliopegia*, and his portrait is given in the *Decameron*. In it he appears as a thin, shabby old man, standing in a little room with books on the floor, and a glue-pot on the fire. "In this place," says Arnett, "were executed the most splendid specimens of binding, and here, upon the same shelf, were mixed together old shoes, and valuable leases, bread and cheese, with most costly manuscripts, or early printed books. From Dibdin's account it is evident that there was considerable diversity of opinion as to the

merits of Payne's bindings. His favourite colour was olive, and his style he himself called Venetian. He indulged in the use of purple paper, which was coarse in texture, liable to become spotty, and, in colour, harmonised ill with the olive of the binding. As to his workmanship, the backs of his books were noted for their strength, "every sheet fairly and *bonâ fide* stitched into the back, which was afterwards coated with Russian leather. His small volumes did not open well, and his folios were bound in rather thin boards, which produced an uncomfortable effect lest they should not sustain the weight of the volume." The joints of his books were generally uneven, carelessly tooled, and unfinished in appearance. And yet all lovers of art valued his bindings, and, in spite of Arnett's criticism, it is evident that he was a master of his craft, and exercised a wide influence over succeeding binders.

The dominant characteristic of Payne, which was also the source of his superiority, was appropriateness in the choice of his varied designs. He usually adopted borders of a classical or geometrical character. There was seldom much tooling on the sides. The backs were generally fully gilt. His masterpiece was a copy of the Glasgow *Æschylus* (1795), in the possession of Lord Spencer, the binding of which cost the Earl 16*l.* 16*s.* 10*d.* Some of his best works, such as French romances, were powdered with *fleurs-de-lys;* his books on chivalry had suitable devices, such as helmets, spurs, gauntlets, and the like, and on poetical works he placed a golden lyre.

His zeal in seeking always the binding most appropriate to the subject in hand, and his extreme care in carrying out his design, appear in his bills, which, in their quaint and

original wording, are highly characteristic. The following is a sample of their style :—

"*Vanerii Prædium Ruysticum Pangus MDCCLXXIV.* Bound in the very best manner, in the finest Green Morocco, the Back Lined with Red Morocco.

"Fine Drawing paper & very neat morocco joints inside.

"*There was a few leaves stained at the foredge which is washed and cleaned*, 0. 0. 6.

"The subject of the book being Rusticum, I have ventured to putt The Vine Wreath on it. I hope I have not bound it in too rich a manner for the book. It takes up a great deal of time to do These Vine Wreaths. I guess within Time I am certain of measuring and working the different and various small Tools required to fill up the Vine Wreath that it takes very near 3 days Work in finishing the two sides only of the Book. But I wished to do my best for the Work—and at the same time I cannot expect to charge a full and proper price for the Work, and hope that the price will not only be found reasonable but cheap, 0 : 18 : 0."

Milton's *Paradise Lost* and *Miscellaneous Poems*, bound by Roger Payne, were sold with Mr. Payne's collection in 1878. In the first volume is inserted the bill for binding, in which Roger Payne says he has taken pains to make this copy "unique as to perfection."

Here, again, is part of the description of the work on *The Harmony of the World*, by Haydon, 1642, which he bound for Doctor Mosley :—

"Bound in the very best manner, the book sewed in the very best manner with white silk, very strong, and will open easy; very neat and strong boards, fine drawing paper inside, stained to suit the colour of the book. The outsides finished in the *Rosie-Crucian taste*—very correct measured work. The inside finished in the *Druid taste* with acorns, and S. S. studded with stars, &c, in the most magnificent manner. So neat,

so strong, and elegant as this book is bound, the binding is well worth 13*s.*, and the inlaying, the frontispiece, cleaning and mending is worth 2*s.*"

Considering the labour he bestowed on his work, Payne's charges were very low. For cleaning and repairing Hughes's *Natural History of Barbadoes*, with green morocco joints, he only asked 3*s.* 6*d.*

"*Nat. His.*, Green, a proper colour—very fine and strong drawing paper to suit the colour of the paper of the book, a fine sheet at the beginning and end of the book, and the sides of the boards covered with the same fine drawing-paper; the title was very dirty, which I have cleaned and mended as neat as I possibly could; the corners of the boards wanted a little mending, and the roughness of the leather put to rights as much as possible. I have done everything according to order, to do the best—make the book a fine copy.—3*s.* 6*d.*"

It seems that Payne was a poet in his way, and eccentric enough, when occasion offered, to allude in verse to his own unfortunate propensity. He had bound, for a Mr. Evans, a book called *Barry on the Wines of the Ancients*, and in sending in his bill, inclosed also some verses, of which the following is an extract:—

"Homer the bard, who sang in highest strains
The festive gift, a goblet, for his pains;
Falernian gave Horace, Virgil, fire,
And Barley Wine my British Muse inspire.
Barley Wine, first from Egypt's learned shore;
And this the gift to me of *Calvert's* store."

Richard Wier was at one time partner with Roger Payne: previously he and his wife had been employed at Toulouse in binding and repairing the books in Count Macarthy's library, where they succeeded Derome. Mrs. Wier, if she did not

actually bind books, was the most complete book-restorer that ever lived. A portrait of her, as such, is given in Dibdin's *Decameron.*

Payne died, very poor, on the 20th of November, 1797, in Duke's Court, St. Martin's Lane, and was buried in the churchyard of St. Martin's-in-the-Fields, at the expense of Thomas Payne, the bookseller. His curious bindings still remain unequalled in their style, but there have been many better binders in England since his day. He worked, a short time before his death, for John Mackinlay, by whom much fine work was executed, and who instituted a real school of binders. Most of the celebrated artists who succeeded him owed much to his instruction. Very good work was done by H. Walther, who followed directly in Payne's steps, and among those who attained to considerable repute were Baumgarten and Benedict, both Germans; H. Falkner, Charles Hering, John Whitaker, Charles Lewis, and Bohn. To John Whitaker belongs the introduction of the particular style called "Etruscan," in which designs from Etruscan vases were copied in their proper colours, instead of in gold tooling. This fashion lasted for some time. A similar style was adopted in France by the Chevalier D'Eon.

There were two other Germans, Kalthoeber and Staggemeier, each of whom had his own style. That of Kalthoeber was especially distinctive. His bindings can easily be identified by the tooling on the back, which was always in the form of a star or a circular ornament of some kind. He was best known for his russia bindings, but he sometimes employed calf with good effect. The merit of having introduced painting on the edges has been claimed for him, but this is a mistake, as that invention belongs to the sixteenth century; still, he deserves

the credit of having re-discovered, or at least revived the method, and employed it on his best work. In conjunction with Charles Lewis, he bound most of the books in the collection of the late Mr. Beckford, of Fonthill.

The bindings of Charles Lewis are deservedly much prized, although, like those of most of his compeers, they show more excellence in the mechanical part, than in the design and ornamentation. Lewis was at the height of his celebrity when that strong wave of Bibliomania swept over England, of which one of the most interesting monuments is the *Decameron* of Dibdin. This author remarks of Lewis, that he united the taste of Roger Payne with a freedom of forwarding and squareness of finish very peculiar to himself. His books appear to move on silken hinges, his joints are beautifully squared, and wrought upon with studded gold, and in his inside decorations he is almost without a peer.

Lewis assisted Clarke in binding the fine library of the Rev. Theodore Williams. For this work Clarke deserves to be mentioned with great commendation. Although the books, as a rule, were of plain morocco externally, they were finished with leathern joints inside, and sewn with silk upon bands. No binder can surpass the forwarding and finishing of these books. Clarke is also famous for his tree-marbled calf-work. To his partner, Mr. Bedford, we shall refer further on.

Gosden was famous for his emblematical tooling for books on angling, and old Johnson for his excellent work whether in morocco or calf. The backs were admirably formed, and the gilding in good taste.

CHAPTER VI.

BOOKBINDING OF THE NINETEENTH CENTURY.

THE French Revolution exercised a fatal influence on bookbinding, so far as Paris was concerned, although, as we have seen, it was partially kept up by the French emigrants who were driven over to England. The horror of the time appears in a fact vouched for by M. Libri, who says, that, during the Reign of Terror, books were actually bound in human skin. Louvet and Mercier declaimed against luxury in binding, and books even, forced to conform to the democratic style, could appear only in *déshabillé*. Bradel was the chief leader in this style of binding, and acquired a great reputation.

Bozérian was another binder of the Revolution. He tried to take up the art where it had been left by the younger Derome, and restore it to its former excellence. His success was but limited. His charges were high, and he acquired fortune as well as fame, but his work was not really good. According to Mr. P. Jannet, "his bindings have but one merit, but that is a great one; the books from his hand have sufficiently wide margins to allow of their being bound again." His son was more skilful, and had better taste. Dibdin, when

he visited Paris after the Restoration, speaks of him as the fashionable bookbinder of the day. He is also alluded to by Lesné, a brother-binder and indifferent poet, in his poem on Bookbinding, published in 1822. Shortly before this, there had been a wave of Anglomania in France, and to this, in patriotic ire, Lesné refers, when he thus bitterly speaks of Bozérian—

> "Cet artiste amateur détruisit la folie
> De regarder l'Anglais avec idolâtrie."

Thouvenin worked with better success for the renewal of the art in France. His work was solid, and by his great perseverance and interest in his profession, he attained to superior excellence. He had great firmness of hand in stamping lace patterns and black lines combined with gold threads, and all his bindings show precision and neatness. Thouvenin died in January, 1834, worn out by his exertions in his profession. "He was," says Nodier, "one of the first workmen of his day." Amongst others, he reproduced the style called the *fanfare*. He attained nearly to the perfection of art, reviving the beautiful workmanship of Derome, Padeloup, Duseuil, Boyer, and Le Gascon, and surpassing them all.

A school of binders was established in Paris by Thouvenin, to which some of the very best binders of the present century have belonged. Designs for the covers and patterns for the toolings were supplied to them by artists of mark.

Among his most successful followers were Niédrée, Duru, Capé, and Lortic, but they have all been eclipsed by M. Bauzonnet, whose name is associated with the revival—in a most original manner—of all that was best in the older bindings, and who, till his recent death, represented the highest efforts of

French bookbinding at the present day. When, subsequent to the Revolution, an attempt was made by the French binders to restore their art to its former level, England was the country to which they at first turned for inspiration, but in their eagerness to find artistic designs, they gradually reverted to the work of their own predecessors. It was here that M. Bauzonnet took a prominent position. Towards the year 1833, he entered into partnership with M. Trautz, and the books bound by M. Trautz-Bauzonnet soon gained a high reputation. He succeeded in incorporating the styles of such masters as Derome, Padeloup, and, above all, Boyer, in the designs, and in exceeding the beauty of Le Gascon in the actual binding. The brilliancy of his gilding, and the regularity of his tooling, are equal to the workmanship of Louis XIV.'s royal binder. In a catalogue of rare books issued by MM. Morgand and Fatout, of Paris, in May, 1878, a few pages are devoted to ancient and modern bindings, and a comparison is drawn between the masterpieces of the sixteenth and seventeenth centuries, and the modern productions of M. Trautz-Bauzonnet. It is there stated that he caused a number of tools to be prepared upon the old models, by which means he was enabled to supply designs in never-ending variety. It is also affirmed that he never executed two bindings exactly alike, every volume issued by him having its peculiar characteristic. Above all, he was a great master in the art of *inlaying*. This, which is now a distinguishing feature in French binding, only became common in the last century; before then, effects of colour were usually obtained by applying paint to the leather. Inlaying consists in forming the patterns on the side with differently coloured leathers, which are sometimes also richly gilt. Very rich effects are thus

obtained. These inlaid patterns are occasionally repeated in the inside linings of the covers. The practice, like so many others connected with binding, came originally from the East. With all these excellences, it is no wonder that the bindings of M. Trautz-Bauzonnet, who died very recently, have now assumed a unique value in the eyes of connoisseurs. Lately, at a sale in Paris, an Elzevir bound by him, the utmost value of which, unbound, could not have been more than 100*l.*, sold for 640*l.*

In England, the binders of the present century are very numerous and very good. The general defect of their work is that it is a little too heavy.

The idea of imitating or modifying designs from earlier binders, has found originators in England as well as in France.

Mr. (now Sir) Henry Cole was one of the first to resuscitate the use of the beautiful types of the famous printers of Venice and Lyons, and to give adaptations of old binding upon modern books. He revived a fine old German binding on his reproduction of the *Passion of our Lord* by Albert Dürer, and brought out the *Diary of Lady Willoughby* in the type of the supposed period, with a binding executed by Hayday in a very characteristic style. He also, under the name of Felix Summerly, adapted some designs by Holbein—now in the British Museum — to a set of guide-books to Cathedrals, and to a series of books for children, which were illustrated by Royal Academicians.

Mr. Tuckett, the binder to the British Museum, bound a royal folio Bible and Prayer-Book for the Chapel of Killerton, in the parish of Broad Clyst, Exeter. He chose to follow the style of the old German bindings of the fifteenth century,

preparing the tools from the original book, which was published at Nuremberg in 1483.

Among the books displayed at the meeting of the Society of Arts, in 1847, were some magnificent specimens of bindings by Mr. Hayday, many of which were executed for Mr. Walter King Eyton. One volume in particular obtained notice—a large-paper copy of Blakeway's *Sheriffs of Shropshire*, in imperial folio, bound in blood-coloured morocco. On each side is designed a triumphal arch occupying the entire size, highly enriched with cornices and mouldings, executed in small ornamental work. From its columns (which are wreathed with laurels) and other parts of the structure are suspended the shields of the sheriffs, seventy in number, the quarterings of which, with their frets, bends, &c., are curiously inlaid in different coloured morocco, and, with the ornamental parts of the bearings, have been blazoned with heraldic accuracy. The inner sides of the cover are lined with purple morocco, worked all over with hexagons, in which are a lion rampant and *fleur-de-lys* alternately. The fly-leaves are of vellum, ornamented with two narrow gold lines, and the edges are stamped. It is stated that more than 57,000 impressions of tools were required in the production of this wonderful example of ingenuity and skill.

As representatives of the present state of artistic skill in English binding may be mentioned Riviere, Zaehnsdorf, and Francis Bedford, who is considered by some of his admirers to be the greatest artist in bookbinding that England or any other country has ever produced. Francis Bedford lived for some time with Charles Lewis, and continues, with Riviere, the style which Lewis founded. The style of Riviere is more ornamental; that of Bedford

more chaste. For his work to be properly appreciated it must be considered from the very beginning. The late Thomas Grenville, who bequeathed his magnificent collection of books to the British Museum, said of Bedford, whom he had largely employed, that he was the only bookbinder in London who knew how to re-bind an old book. His skill in this difficult and delicate operation is indeed marvellous, and he bestows immense care and labour on the gilding and lettering.

In the year 1825 a great revolution in bookbinding, or what is more properly termed "boarding," was begun by the introduction of cloth covers in the place of drab-coloured paper, which had been previously in use. This method forms as distinct a style in art as the old stamped leather of Germany, or the gilt tooling which originated in Italy, and is the more interesting that it is an invention exclusively English. Mr. Archibald Leighton was the originator of this great improvement, which was first used by Mr. Pickering, the publisher, but its value only gradually became known.[1] The first cloth covers had printed labels instead of lettering. There is a casual reference to this in the *Bookbinders' Manual*, 1829 :—"Some boarded books, instead of a different-coloured slip of paper, have their backs strengthened by a piece of fine canvas, which must be put on precisely as the paper above mentioned. There is another method of boarding greatly superior; the backs, instead of being sewn on bands, are sewn on strips of parchment, and the whole book is covered with canvas." The paper labels were

[1] In a work entitled *Archibald Constable and his Literary Correspondence* it is claimed that *Constable's Miscellany*, commenced in 1827, was the first series to be bound in cloth. This claim, however, cannot be sustained, as an instance occurs in 1826 of a book covered in plain red cloth with paper label.

soon replaced by gold letterings. The first work to which this new system was applied is said to have been an edition of Byron's works, published by Mr. Murray, in seventeen duodecimo volumes.

Archibald Leighton made a still greater advance when he was employed to bind the *Penny Cyclopædia* and the *Penny Magazine* for Charles Knight. These were the first books issued in stamped cloth covers. The cloth was at first stamped before being placed upon the boards, but it was afterwards found an improvement to use the block after the boards had been covered. When cloth bindings were once introduced, suitable ornamentation was not long in following. Designers of first-rate ability were employed in this work, and the result is sometimes seen in designs of remarkable beauty and appropriateness.

It is only lately that the English cloth binding has been partially used by foreigners to supersede their temporary paper covers. For durable cheap bindings, the French often employ levant morocco. This material is so thick that it can only be used successfully when pared down quite thin, and Parisian workmen succeed in making it so pliable that they can apply it to very small books.

The yearly increasing trade in books, which calls into existence cheap bindings of every description, must also be held accountable for the bad taste displayed in many of them. Bindings that are both gaudy in colour and inartistic in design are often used for ephemeral and even standard works. Children's books, while generally showing a marked advance in effective designs, are far too much overlaid with ornament.

It must be admitted that the principles which underlie

binding as a decorative art are acknowledged rather than understood. All will be disposed to allow generally that good binding must be beautiful, useful, and appropriate. Roscoe, in his *Life of Lorenzo de' Medici*, justly remarks, "It is difficult to discover why a favourite book should not be as proper an object of ornamentation as the head of a cane, the hilt of a sword, or the latchet of a shoe"; and Locke, writing to a friend, in 1704, says, "I like to have things handsomely made, and fitly adapted to their uses."

The special interest and difficulty attaching to binding is touched on by De Quincey, when speaking of its adoption as a trade by the Ferrar family: "Why this was a good trade to choose, I will explain in a brief digression. It is a reason which applies only to three other trades, viz., to coining, to printing books, and to making gold or silver plate. And the reason is this: all the four arts stand on an isthmus, connecting them, on one side, with the vast continent of merely mechanical arts, on the other side, with the far smaller continent of fine arts."

One most important requisite is that bindings should be in keeping with the contents of a book; but this is a fact which is very often ignored or neglected. Among the specimens at the Society of Arts in 1847 were beautifully bound books, which were conspicuously wanting in such harmonious conditions; for instance Gray's *Elegy*, one of the finest and most English of English poems, appeared dressed internally and externally in old-fashioned monkish garb. A great need in ornamental bookbinding is that each book should be decorated in accordance with its contents. Every tool should be beautiful in itself, because no accumulation of misshapen tools can make one beautiful ornament. There is no objection to scrolls, leaves,

flowers, stars, or any of the usual kinds of ornament; but each should itself be beautiful. Brass rolls particularly are very susceptible of beauty of design. Yet there is much room for improvement in this branch of ornament. The centre of the side, where the great triumphs of art in the fifteenth century were achieved, is now often neglected, possibly for economy's sake; but no book is fully ornamented without a centre-piece.

Authors and publishers can do much, and in this day are doing much, to promote good and artistic bookbinding. It is a want of judgment upon their part if they give the sanction of their names to books decorated on the back with Arabesque designs, and on the sides with rolls and tools of Grecian, Gothic, and French patterns promiscuously introduced.

Dibdin, in his *Decameron*, makes one of his characters express his views upon appropriate bindings. He defines an ideal library, and begins by describing how the massive folios stand below, bound in mahogany-coloured russia leather surtouts. "Then russia gives way to morocco. The dear octavos stand in delicious *peau de veau;* immortal be the memory of that man who invented the octavo tome! Still looking upwards, you notice the thickly studded duodecimos, now richly besprinkled with diamond-like tooling, now almost plain, lettered at the top." He gives it as his opinion that romances should be bound in velvet and morocco. "In volumes printed in the fifteenth century," he says, "let me entreat you to use morocco," whilst he considers black, blue, or damson appropriate for theological works; orange, green, olive, or light blue for poetical works; and suggests red or dark blue for books of history. In large libraries the plan of distinct colours for different descriptions of books is generally followed. In the British Museum, for instance, book of divinity are bound

in blue, history in red, poetry in yellow, and biography in olive-coloured leather. This system has its advantages so long as books are placed unclassified upon the shelves; but if all the books of one class are grouped together a patchy effect is the result, while advantage of distinctness is lost. On this subject Hartley Coleridge gives some very good suggestions:—

"The binding of a book should always suit its complexion. Pages venerably yellow should not be cased in military morocco, but in sober brown russia. Glossy, hot-pressed paper looks best in vellum. . . . The costume of a volume should always be in keeping with its subject and with the character of its author. How absurd to see the works of William Penn in flaming scarlet, and George Fox's *Journal* in bishop's purple! Theology should be solemnly gorgeous; history should be ornamental, after the antique or Gothic fashion; works of science, as plain as is consistent with dignity; poetry, *simplex munditiis.*"

Of the different leathers used in our own day for book-binding, russia leather is most valued, as it resists both the effects of damp and the ravages of insects, the two greatest enemies of books; but it is not so strong as the best morocco, and in over-heated rooms, russia leather perishes. Damp was even a greater source of annoyance to our ancestors than to us at the present day. Robert Copeland, speaking of Chaucer, Lydgate, and Hawes, in his political prologue to Chaucer's *Assembly of Foules*, 1530, says—

"Many were the volumes that they made, more or lesse,
Theyr bokes ye lay up tyll that the lether *moules.*"

For a long time russia leather could only be procured from the country which gives it its name, but lately it has been manufactured to a great extent in Paris, where goat and sheep skins are employed for the purpose. Morocco, or maroquin, is

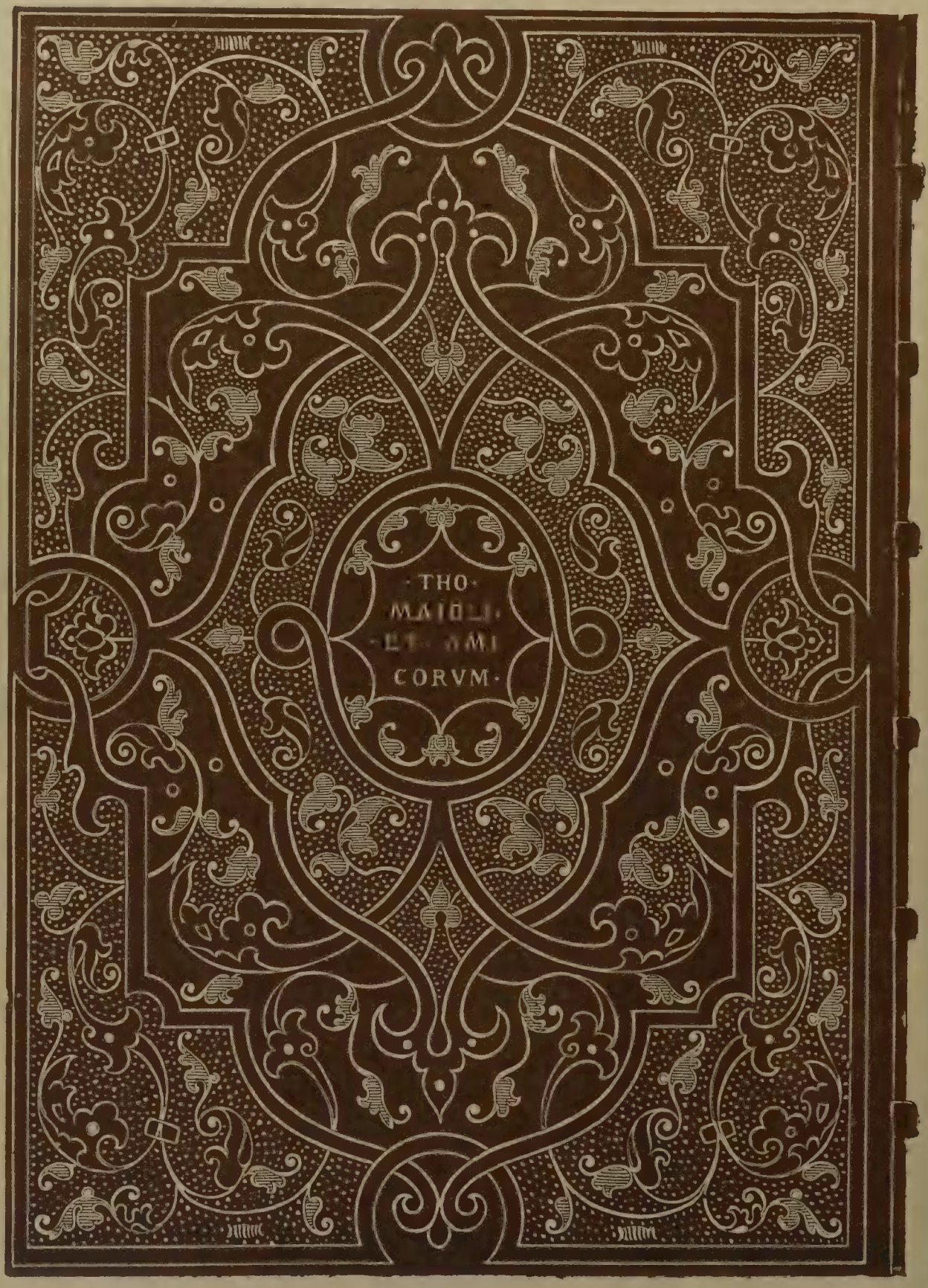
made from goat-skin, and was brought from the Levant only, until the middle of the eighteenth century. What is now known as Levant leather is strong, thick morocco, with a coarse grain, but very handsome. The grain is frequently smoothed down.

The first Parisian manufactory for morocco was in the Faubourg St. Antoine. Colours are given to the leather by ordinary dyeing; red is obtained from cochineal, blue from indigo, and yellow from quercitron root.

Much has been done to promote emulation in the art of bookbinding by the successive International Exhibitions. In that of 1862, the jurors found themselves unable to judge of relative progress, because no binder had exhibited who had shown specimens at the earlier Exhibition of 1851. The exhibits of 1862 they divided into three classes: bindings of an elaborate character, enriched with precious metals or carvings; elegant and solid bindings of high-class workmanship; and bindings intended for popular work, and of an ephemeral character. In the International Exhibtion of 1874 there was a marked improvement in all these classes. The popular taste had become purer, and more was required at the bookbinder's hand. Various styles were represented; a few middle-age exemplars, some specimens of embroidery, a sample of Grolier's binding, in juxtaposition to a hymn-book designed by the Prince Consort. This hymn-book is of black velvet, ornamented with silver nails, and having a lily in the centre. Some beautiful specimens of leather binding were exhibited by Tuckett, Ramage, Bedford and Zaehnsdorf.

At no time were books bound with greater technical skill than at the present day. The mechanical execution of the best class of work is almost perfect, and it is a treat to

examine critically the workmanship turned out from the chief houses in London or Paris. It is certain that a taste for good binding is rapidly spreading in both countries, but, in spite of the great encouragement given to the art by constantly-recurring exhibitions, and by the willingness of collectors to allow rare examples to be copied and perpetuated, there is still room for further development. Mere imitation of ancient work occupies too prominent a place in the efforts of modern binders. What is more needed is, that artists should give the same kind of stimulus as was given by their predecessors in the old times, by supplying suggestive sketches—rather than elaborate drawings—which might serve as hints for new attempts on the part of the binder. But to enable this idea to be carried out, intelligent criticism and worthy encouragement are also needful on the part of the public, and the education in art which this implies is not yet sufficiently advanced.



SYRIANI IN ARISTOTELIS LIBROS METAPHYSICOS COMMENTARIUS. *Plate XXVI.*

BOUND FOR THO. MAIOLI.

In the Bibliothèque nationale, Paris.

APPENDIX.

SINCE the last sheets of this work have been in the press, M. Charles Blanc has published, in the *Gazette des Beaux Arts*, an essay on La Reliure, which, though treating principally of the mechanical operations of book-binding, is of much interest. It is accompanied by engravings from some of the most important bindings in the Bibliothèque National; from which, thanks to the courtesy of M. Louis Gonse, the editor of the *Gazette*, I have been allowed to select a few examples. These tend to illustrate my previous remarks, that the excellence of the designs on the Italian bindings of the first half of the sixteenth century must have been due to the inspiration of some artist, or artists, of great power. Take, for instance, the two books bound for Maioli—plate v., a "Procopius," printed in Rome in 1509, and plate xxxv., a "Syriani in Aristotelis," &c., printed in Venice. Both bindings were evidently ornamented from designs by the same artist and probably at about the same time. Shall we be wrong in assuming that they were done under the direction of one of the family of Aldo Manuzio, and in his workshop?

It is known that in the Aldine establishment there were many Greek and Oriental workmen—men who had been brought over to Venice on account of their knowledge of the language and their well-known dexterity. This would account for the excellence of the gold tooling an Maioli's books; but the character of the ornament is not Eastern,—it is thoroughly Italian, and, so far as I know, only to be found in the decorative work of that period.

If we examine the drawings by Hans Holbein now in the British Museum, we find a very similar kind of ornament: the flow of the lines and the shape of the finials are almost identical, and the whole effect is of a corresponding character. We know that between 1515 and 1528 Hans Holbein and his brother Ambrosius designed frontispieces and head and tail pieces of many kinds for Froben, Cratander, Valentine Curio, and other printers at Basle, and for Froschover of Zurich; because title-pages and other book ornaments with their monograms are constantly met with. There is no record of Holbein having visited Italy; but he frequently used Italian ornament, and in many instances his work might be easily mistaken for that of an Italian artist. Witness the large drawing of a chimney-piece for Henry VIII. in the British Museum, and the exquisite design for Queen Jane Seymour's cup in the Bodleian. He was a man of wide genius, and not to be cramped by national conventionalities. Is it then unfair to assume that, at some time or other, he either designed the patterns executed on Maioli's books, or that they were made under his inspiration? The evidence of the British Museum drawings may, I think, be taken as conclusive. Besides the sketches for bookbindings, there are designs for jewel-cases, clasps, lockets, bracelets, and sword-belts, on all of which the same ornaments

occur, which differ in a small degree only from the Maioli bindings. A further indication of Holbein's influence at Venice is in the fact that some of his little designs in the British Museum are of precisely the same character as the well-known Aldine typographic ornaments; witness the scroll on the back of this book, taken from a drawing in the British Museum, and the scrolls on the half-title and page xi.

Another reason for believing that Holbein was in some way connected with the Aldine establishment is his intimacy with the learned Erasmus,[1] who for some time was a corrector of the press at Venice, and a "very dear friend" of Aldo Manuzio. What would be more likely than that Erasmus should suggest to him or his successor the employment of certainly the most able designer of ornament of that time? In an essay by Henry Shaw on "Examples of Mediæval Art," in the *Art Journal* for 1849, there is an engraving of a binding of an "Erasmus," then in the possession of Mr. Pickering, which has precisely the same character of ornament as the Maioli books.

One of Manuzio's most celebrated patrons was Isabella d'Este, Marchioness of Mantua, whose portrait Titian painted. This lady was a great lover of books, ordered copies to be printed on vellum for her own library, and had them bound in the most luxurious fashion: we are led to suppose in the Aldine workshops.

We know but little of Tommaso Maioli. There was a Michaele Maioli, a collector of richly-bound books—one of

[1] Another learned corrector of the press at Venice was Musurus, a native of Crete. We are told that Aldo Manuzio was so poor that he could provide only scanty fare for the thirty-three persons who daily sat at his board. Erasmus afterwards complained, in one of his Colloquies, that he had been half starved, whereat Musurus replied that Erasmus drank enough for the triple-bodied Geryon, but only did half the work of one man!

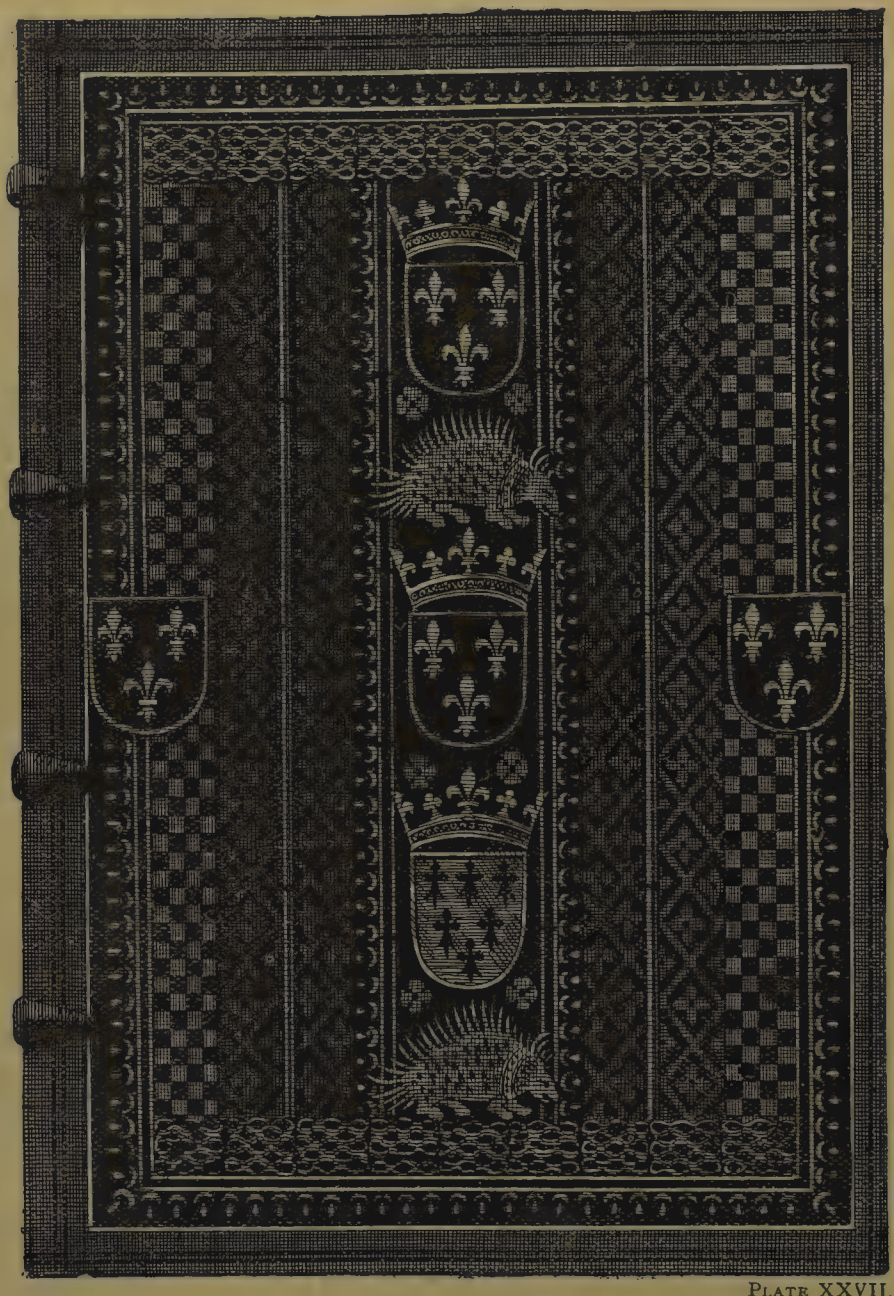


PLATE XXVII.

DE PARRHISIORUM URBIS LAUDIBUS. PARIS, 1514.

BOUND FOR LOUIS XII. AND ANNE OF BRITTANY.

In the Bibliothèque Nationale, Paris.

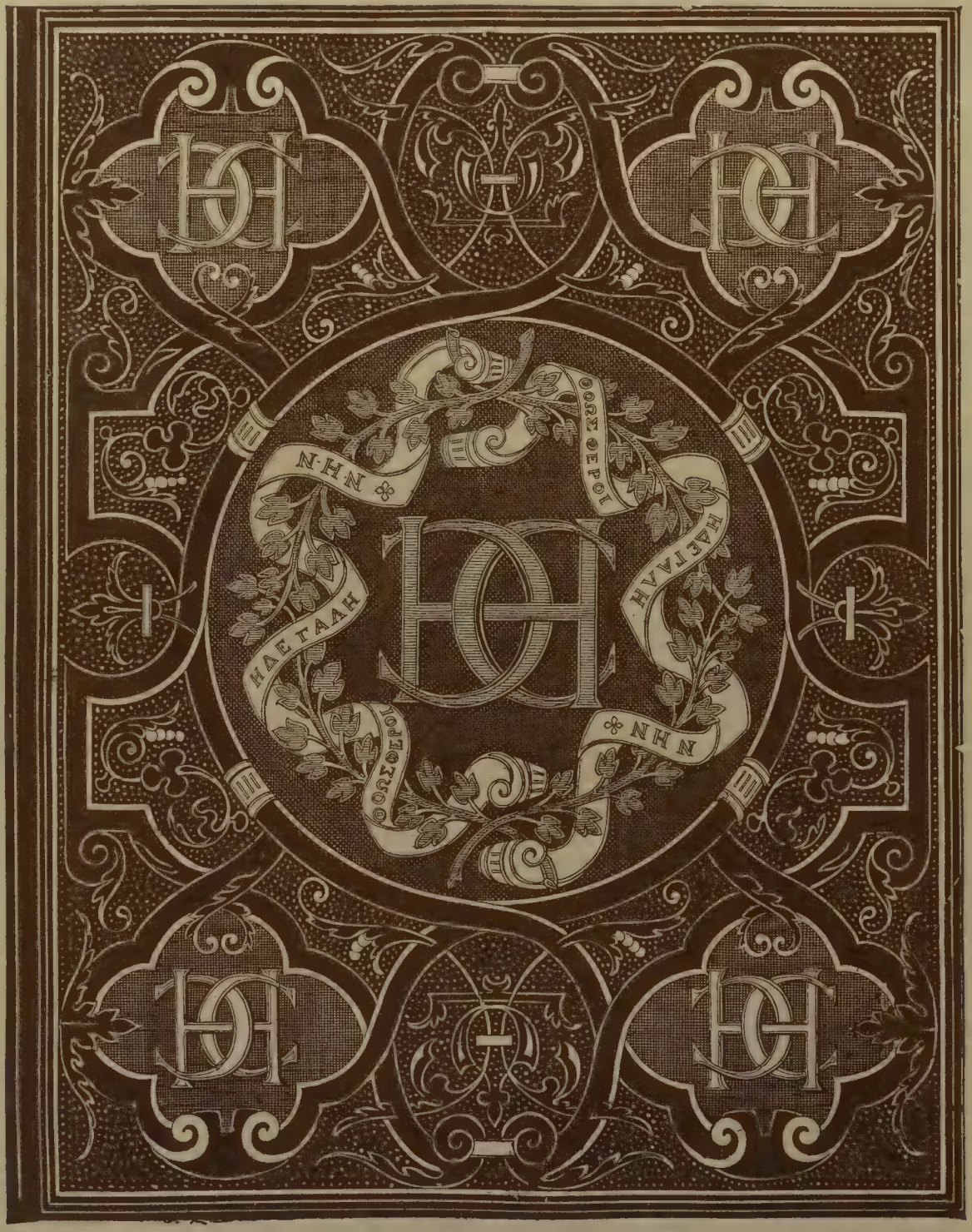


Plate XXVIII.

"DISCOURS ASTRONOMIQUES" DE BASSANTIN.

FOLIO, LYONS, 1557.

BOUND FOR HENRI II. AND CATHERINE DE MÉDICIS.

In the Biblicthèque nationale, Paris.

which, with his name upon it, was in the Libri sale; and Lorenzo Maioli (Laurentius Maiolus) was the author of a work, *De Gradibus Medicinarum*, printed by Aldo Manuzio in 1497. This would suggest an intercourse between the Maioli family and the great printers, which probably continued for many years.

At this time bookbinding in France was not without merit. Louis XII., and his queen, Anne of Brittany, both loved well-bound books, as is proved by volumes that are still extant (*see* plate XXVII.), but the introduction of really artistic work was due to Jean Grolier de Servin, Vicomte d'Aiguisy.

Grolier had several of Maioli's bindings in his library, with the inscriptions THO. MAIOLI ET AMICORUM, as on the "Procopius"; and many of the books that were bound for him were simply imitations of Maioli's. But he adopted a variety of styles (*see* plates VIII. and IX.) and different mottoes, and introduced the formal interlaced designs, stained of different colours, which are now so well known as Grolier patterns.

The next patron of bookbinding was Francis I., who adopted a style very similar to that of Grolier, and usually had his device, the salamander, introduced among the ornament. His son, Henri II., was an enthusiast in the art, and may be called its royal patron. He had his books decorated in the most elaborate manner, sometimes with his own initial "H," interlaced with that of his wife Catherine de Médecis, as in the example before us (plate XXVIII.), or more often with the initial of his mistress, Diana of Poitiers (plate XI.), with the addition of the crescent moon — an emblem of chastity so peculiarly appropriate to that lady. Her library was preserved at the Château d'Anet for many years,

and was not sold till 1723, when some of her books fetched enormous prices.

Of the President De Thou (Thuanus), the most famous of the French book-collectors of the seventeenth century, all that is necessary has already been given.

NOTES.

IN the SOUTH KENSINGTON MUSEUM there is a fine collection of rubbings from Ancient Bookbindings, presented to the Art Library by Mr. H. S. Richardson. Among these are some excellent examples of bindings of the seventeenth and eighteenth centuries. In the Prince Consort Gallery is a small Book-cover—probably used for a Missal—of gold, with translucent enamels representing the Creation of Eve, &c., which is said to have been the property of Queen Henrietta Maria. The price paid for this beautiful specimen of goldsmith's work was 700*l.*

There are also, in one of the western Picture Galleries, three glass cases filled with good examples of binding—chiefly of the sixteenth and seventeenth centuries. Several of the books were bought at the Libri sale in 1859.

CHRONOLOGICAL LIST OF CELEBRATED BINDERS AND PATRONS OF BOOKBINDING.

PRIOR TO THE INVENTION OF PRINTING.

AFTER THE INVENTION OF PRINTING.

ITALY.

GERMANY, &c.

	Date.	Referred to on page
HOLLAND and FLANDERS.		
CORNELIUS, binds for Laurence Coster, of Haarlem	*Floruit* about 1440	50
CLEMENT ALISANDRO, binder to Duke of Cleves in	1510	50
MARC LAUWRIN, of Watervliet (MARCUS LAURINUS)	Beginning of 16th century	51
LUDOVICUS BLOC, name occurs on binding of	Latter end 15th century	20, 51
JORIS DE GAIFERE, of Ghent	Unknown	20
PIETER KEYSER	About 16th century	50
LOUIS OF BRUGES, possesses a well-bound library	16th century	51
MAGNUS, of Amsterdam, bound an Elzevir Virgil, 1676, for Louis XIV.	Latter half of 17th century.	
SPAIN.		
CARDINAL XIMENES, a patron of bookbinding	Early in 16th century	52
PHILIP II. ,, ,,	Reigned 1555—1598	52
FRANCE.		
JEAN GROLIER DE SERVIN, Vicomte d'Aiguisy, a celebrated patron of bookbinding	Born 1479, died 1565	31
ESTIENNE DE LAULNE, goldsmith and artist	1519—1583	33
LOUIS XII., patron of bookbinding	Died 1515	41
ANNE OF BRITTANY, patron of bookbinding	Died 1514	41
ANTOINE VÉRARD, printer and binder to Anne of Britanny	Early 16th century	42
JEAN PETIT, binder in Paris in	1510	58
PHILIPPE LE NOIR, printer and binder, name occurs on book of	1523	42
ESTIENNE ROFFET, *peintre enlumineur* and binder to Francis I., at work towards	1538	42
GEOFFROY TORY, printer and engraver, has books bound	Temp. Francis I.	43
FRANCIS I.	Reigned 1515–1547	43
HENRI II.	Reigned 1547–1559	36
CATHERINE DE MÉDICIS	Temp. Henri II.	44
DIANA OF POITIERS, possesses a finely-bound library.	Temp. Henri II.	36–39
HENRI III., invents a peculiar style of binding	1574—1589	43—45
MARY OF CLEVES ,, ,,	16th century	45
MARY STUART ,, ,,	Died 1586	46
JACQUES AUGUSTE DE THOU (THUANUS), a patron of bookbinding, librarian to Henri IV. in 1593	Died 1617	67—70
EVE, family of booksellers and binders NICOLAS EVE was binder to Henri III. CLOVIS EVE ,, ,, Henri IV. and Louis XIII. ROBERT EVE (son of CLOVIS) succeeded his father	1578—1631	73—76

[1] See the curious "Liste des Relieurs de la Confrérie de Saint Jean l'Evangeliste, 1718," given by M. E. Fournier in his *L'Art de la Reliure en France.*

	Date.	*Referred to on page*
GAIGNAT, amateur collector	Latter part 18th century	96
BRADEL, binder	Temp. Revolution	107
BOZÉRIAN, a fashionable binder	Same date	107
LESNÉ, binder, writes poem on binding in	1820	108
THOUVENIN, binder	Died 1834	108
PRINCE OGINSKI, a Pole, binds in Paris in	1835	101
NIEDRÉE, DURU, CAPÉ, LORTIC, CHARLES NODIER, SIMIER, and KOEHLER, binders	19th century	108
GRUEL, MADAME, sent bindings to London Exhibition of 1851, and to Paris Exhibition of 1855	Same date	108
BAUZONNET	Died recently	108
TRAUTZ (partner with M. Bauzonnet, 1833)	Died 1879	107

ENGLAND.

CAXTON, sets up his printing-press in Westminster Abbey, and also binds books	1477	57
PIERS BAUDUYN, binds for Edward IV. in	1480	54
ALICE CLAVER, ,, ,,	Same date	54
JOHN REYNES, bookseller and binder to Henry VII. and Henry VIII.	*Floruit* about 1527, supposed to have died 1544	59
THOMAS BERTHELET, binds for Henry VIII.	16th century	60
WYNKYN DE WORDE, printer and binder	16th century	57
PYNSON, ,, ,,	Same date	57
NOWELL, binds for Wynkyn de Worde	*Floruit* about 1530	57
ALARD, ,, ,,	About same date	60
JOHN TOYE, name occurs as binder on book published in	1531	61
GRAFTON, prints and binds the "Great Bible"	1539	58
MICHAEL LOBLEY, binder, at work	1531—1563	60
WILLIAM HILL, binder, books bear his name	1548, 1549	60
,, ,, ,, also mentioned in	1566	85
Edward VI.—"GROLIER" patterns introduced into England in his reign	Reigned 1547—1553	60
QUEEN ELIZABETH, embroiders Bibles and other books	1558—1603	61
ROBERT DUDLEY, Earl of Leicester, a collector of books	1531—1588	61
ARCHBISHOP PARKER, ,, ,,	Temp. Elizabeth	63
LORD TREASURER BURGHLEY, ,, ,,	Temp. Elizabeth	63
BOTHWELL, ,, ,,	Temp. Elizabeth	63
JAMES I., ,, ,,	1603–1625	63
JOHN GIBSON, binder to James I. in	1581	63
JOHN NORTON, mentioned as a binder in the *State Papers* in	1609	63
ROBERT BARKER, ,, ,, ,,	Same date	63

INDEX.

The Names of Bookbinders are printed in *italics;* those of their Patrons in SMALL CAPITALS.

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